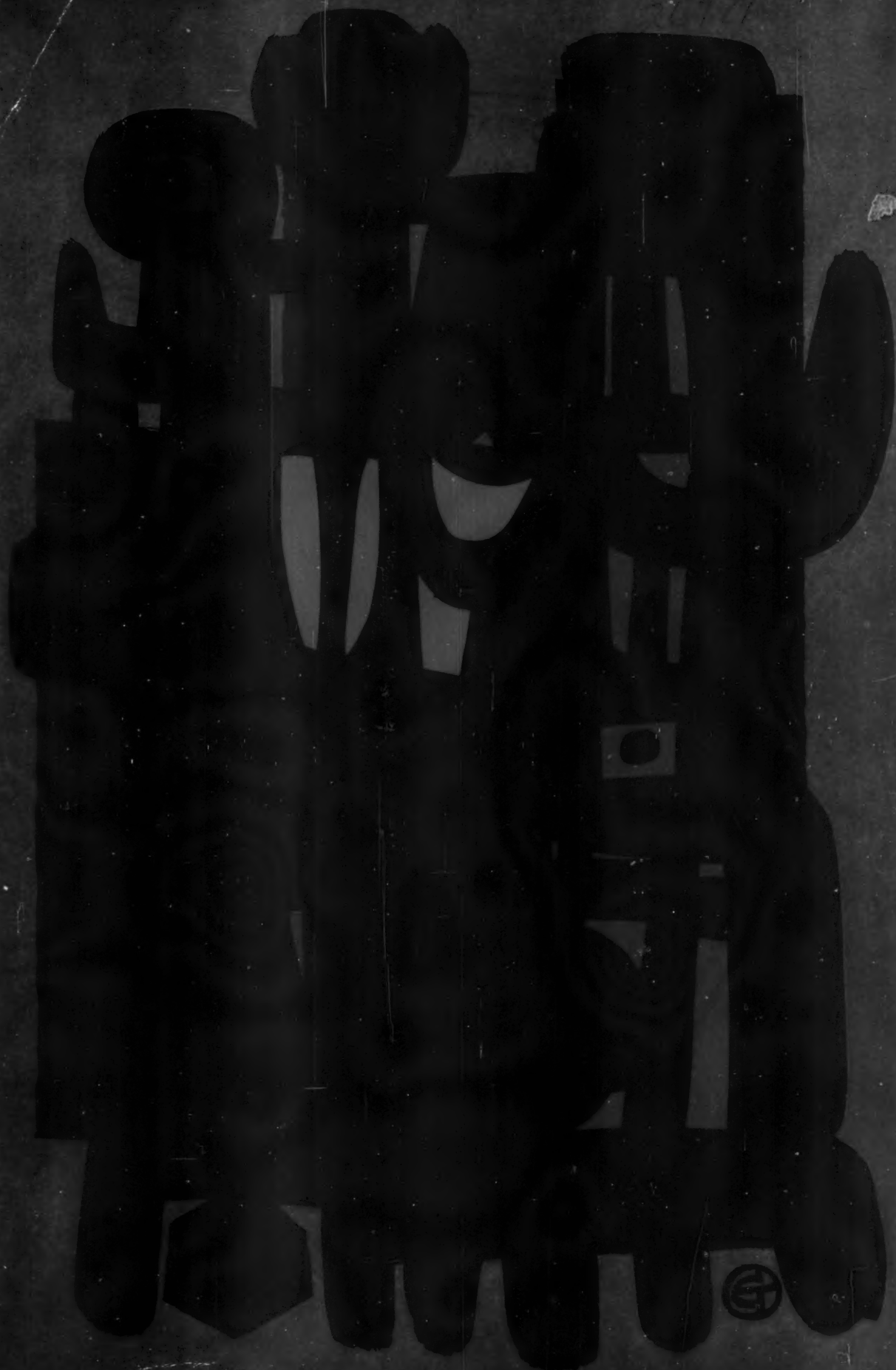


# canadian art 59



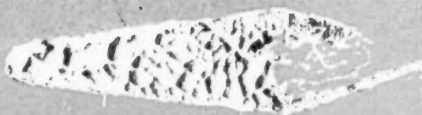
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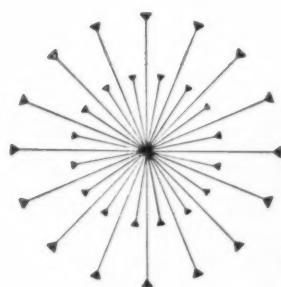
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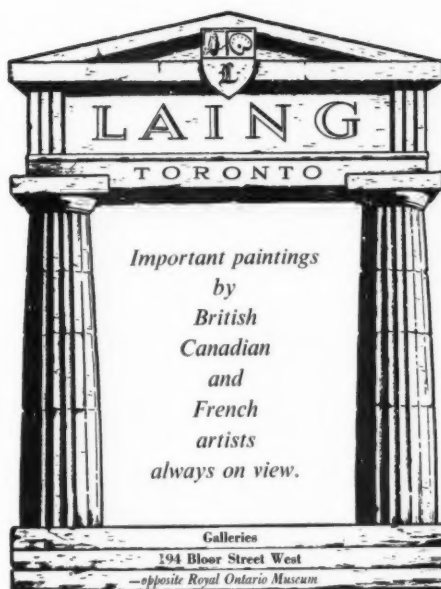
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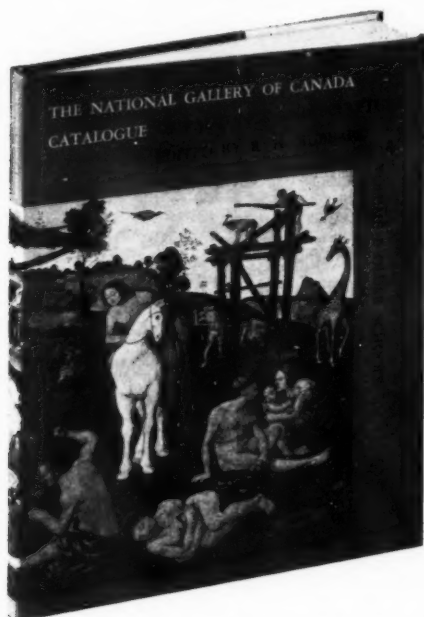
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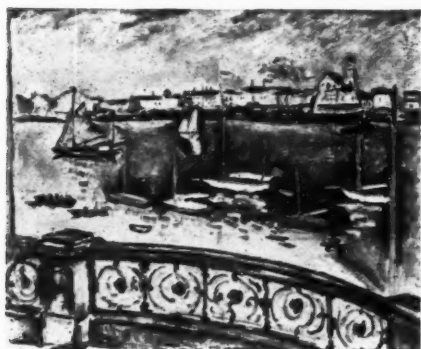
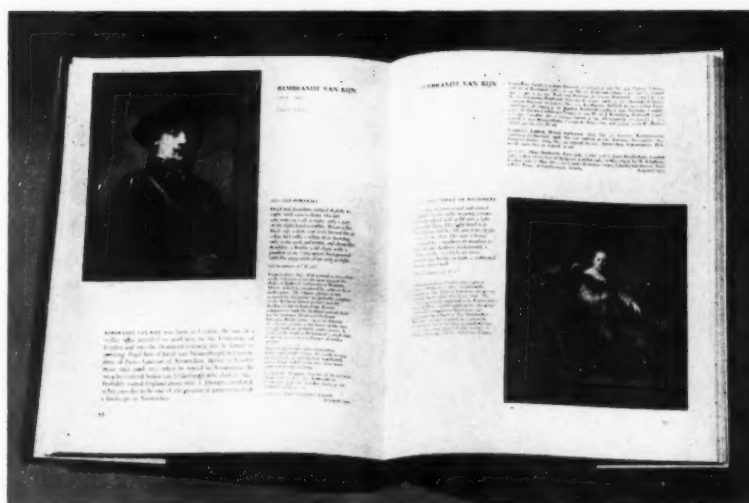
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# CANADIAN ART

Volume XV. No. 1  
January 1958



Gerald Trottier, who designed the cover of this issue, was born in Ottawa in 1925. He attended the Art Students League in New York and in 1953 won a Canada Foundation scholarship for study in Europe. He has a studio in Ottawa where he now works as a painter and as a graphic artist with a particular emphasis on lithography. The cover design stems from his interest in religious symbolism and calligraphic forms.

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CANADIAN ART IS PUBLISHED IN MONTREAL FOUR TIMES A YEAR BY THE SOCIETY FOR ART PUBLICATIONS.

*Canadian Art* is the only magazine in Canada devoted exclusively to the visual arts in Canada. The magazine is published four times a year in January, April, July, and October. *Subscription rates:* \$3.50 a year (\$9.50 for three years) post-free in Canada and other countries; single copies \$1.00. Cheques should be made payable at par in Ottawa. *Change of address:* Please send old address when giving a new one. At least one month's notice is required. Authorized as second class mail, the Post Office Department, Ottawa. *Advertising rates* may be secured upon application to the Business Secretary, Mrs Rita McElroy, Box 384, Ottawa. Address all subscriptions to Box 384, Ottawa. Published at 395 Dowd Street, Montreal. All articles are listed in the ART INDEX, New York and the CANADIAN INDEX of the Canadian Library Association, Ottawa. *Copyright:* The Society for Art Publications, Ottawa.

# 15 YEARS OF CANADIAN ART

**T**his magazine now enters its fifteenth year of publication which, in the history of art or literary magazines, is a long time, for, during this same period, we have had, sadly enough, to watch a number of other journals related to Canadian culture rise and briefly flourish and die. But we have survived the war and the peace and the boom, and we like to feel that as each year has passed the magazine has improved both in its design and the quality of its contents. Back in 1943 this was rather a meagre publication. It took us a few years to develop any sense of style and a few more years to find the resources to reproduce colour plates regularly and to acquire a consistent standard of quality in our illustrations. But we learned as we went along. And, from the first, we did our best to have attractive and interesting designs on our covers. Here we reproduce a group of those from past years of which we are particularly proud.

As we pass into our fifteenth year, we have decided to change into clothes befitting our maturity, to put on long trousers as it were. So this is our new format, larger, better paper, more illustrations and much more colour. We hope you will agree that this added dignity suits us. And, in order that new readers may be aware of what went into the making of this magazine, we now print here a brief survey of our policies and activities as they have emerged and developed from 1943 to the present day.

THE EDITORS

**W**e would make Canadian art activities of the present day our major field," said the first editor of *Canadian Art*, in a statement of aims that appeared in the first number in 1943. The war naturally took a prominent place in the early years, with Charles Comfort writing from the front in Italy, Carl Schaefer describing life with the Air Force in Iceland. Charles Goldhamer telling about art groups to break down boredom in such outposts, Pegi Nicol MacLeod and Molly Lamb reporting on the women's services, Anthony Walsh discussing rehabilitation through art and handicrafts at a conditioning centre in British Columbia and Naomi Jackson relating her experiences as an art teacher with the American Friends Service Committee Mission in Finnish Lapland, devastated by the German retreat.

Even while the war was going on, Canadians were looking forward to the work before them when peace should come and this magazine reflected their aspirations as well as their activities. Social history as it happened has been recorded in these pages, which must surely be regarded as essential source material by future students of Canada's cultural development.

In the third issue, in the spring of 1944, Elizabeth Wyn Wood submitted her national program for the arts in Canada as it might be shaped in post-war reconstruction and Holger Cahill, former national director of the Federal Art Project, told Canadians what the government had been doing for the arts in the United States. In the fourth issue L. A. C. Panton, later to become treasurer of the Royal Canadian Academy, called for a bolder, more concentrated plan of action for the Academy, so well placed "to launch a crusade to fit art into the very foundations of the better Canada now being designed." These articles were followed by an appeal in the fifth issue from Lawren Harris, president of the newly formed



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CHARLES PINSON



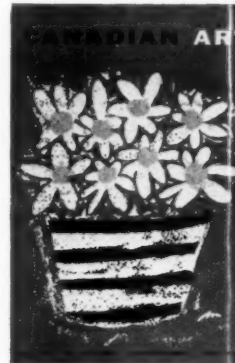
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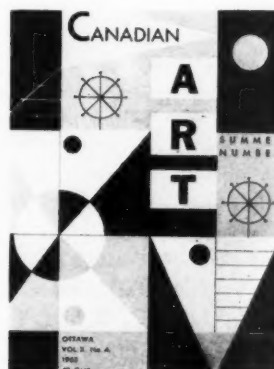
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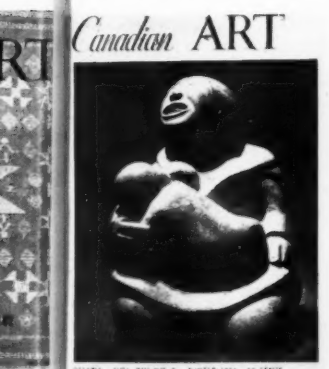
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Federation of Canadian Artists, to creative workers and laymen to work together for national unity together with some specific proposals for community centres.

In the first number of Vol. II, Miss Wood reported on the presentation of the "Brief Concerning the Cultural Aspects of Canadian Reconstruction" to the Special Committee of Parliament on Reconstruction and Re-establishment. These representations, the first ever made to Parliament by a group of artists, resulted in the appointment of the Royal Commission on National Development in the Arts, Letters and Sciences.

*Canadian Art* was just going to press with Vol. VIII. No. 4 in the summer of 1951 when the Massey Report was tabled. The editors felt that the importance of this historical document justified a slight delay in publication and, instead of keeping their readers waiting three months, prepared an immediate review and published excerpts from the report, followed later by a digest of newspaper comment in all parts of the country. In the same issue they looked back beyond the Massey Commission and the Artists' Brief to the Kingston Conference of ten years before, when, for the first time, artists from all parts of Canada gathered together and became conscious of their place as a group in the life of the nation. André Biéler, the father of the conference, recalled its beginnings and pointed to its far-reaching consequences.

This quarterly was not in existence when the Kingston Conference was held but its predecessor, *Maritime Art*, was. Its founder was Walter Abell, a native of Philadelphia, who came to Canada in 1928 as professor of art in Acadia University, Wolfville, Nova Scotia. As *Canadian Art* said, when he went back to the United States in 1944, Walter Abell "did much through his enthusiasm and persistence to foster a closer relationship between the arts and the community . . . If he had wanted to do so, he perhaps could have limited himself to giving lectures in history and aesthetics. But he would accept no such limitations. Believing in the vital qualities of art in enriching society, he took every chance that came his way to further this ideal. A grant from the Carnegie Corporation of New York enabled him in 1934 to conduct a survey of art activities in the Maritime provinces. The organization of the Maritime Art Association was the next step and he became its first president. Exhibitions began to circulate in the various cities and towns of our three Atlantic provinces [that was before Newfoundland entered Confederation] and lecture tours on art were arranged.

"The culmination of this work was the foundation of the *Maritime Art* magazine. Although this venture began after the outbreak of war, it nevertheless was able to surmount various initial difficulties and, under the stimulus of Walter Abell's editorship, it began to attract readers from every section of Canada."

The publication began in a modest way in mimeographed form in 1940, but the following year, on the recommendation of the National Gallery of Canada, the Carnegie Corporation began giving it annual grants of \$500 so that it could be developed into a national magazine. It was felt that the national expansion of such a publication was not only

desirable but that its wider circulation would give added international recognition to the work of Canadian artists. In 1943, Professor Abell was invited to do special extension work for the National Gallery and it was arranged that his magazine should be issued from Ottawa as a national publication to be called *Canadian Art*. A number of leading art institutions were invited to co-operate by guaranteeing subsidies through advertising and subscriptions. The proposal was accepted by the Art Association of Montreal (now the Montreal Museum of Fine Arts), the Vancouver Art Gallery and the Federation of Canadian Artists. The Maritime Art Association continued its support and the National Gallery gave its assistance. Later, the Winnipeg Art Gallery Association included subscriptions to the magazine in its membership fee and subscriptions in bulk were taken out by other organizations.

Professor Abell saw *Canadian Art* through its first year. In the summer of 1944, desiring to return to teaching and to complete a book of criticism, he accepted a post in Michigan State College, Lansing. His death there, at the end of February, 1956, was greatly regretted by his friends in Canada.

Since 1944, the magazine has been edited jointly by Donald W. Buchanan and Robert Ayre, with the aid of Kathleen M. Fenwick as assistant editor, and representatives in Toronto, Vancouver and Halifax. Mr Buchanan was production director until 1957, when Paul Arthur took over as production and art director on his return to Canada from Zurich, Switzerland, where he had been assistant editor of *Graphis*.

Canadian art activities of the present day have continued to be the magazine's major field. In the news notes, "Coast to Coast in Art," in the book reviews and in the articles, it has endeavoured to keep pace with the rapid changes since the war. New trends in painting and sculpture have been observed in reviews of exhibitions, discussed in interpretive essays and in debates presenting both sides. Critical biographies of newcomers have appeared beside the reminiscences of the older generations and historical accounts of Canada's past. The principal public and private collections have been surveyed and each year important new acquisitions by galleries and museums have been reproduced.

In his statement of aims in Vol. I. No. 1, the editor said that *Canadian Art* would recognize "that robust cultural growth in Canada demands the constant influx of new ideas from all parts of the world" and while the emphasis has been on Canadian activity, it has been the policy of the editors to keep in touch with events in Great Britain, France, Italy, the United States, Mexico and other countries. This has been easy, if not inevitable, with so many Canadians going abroad on fellowships and scholarships and with Canadian art brought to the attention of the outside world in such exhibitions as the Biennale in Venice.

Art is interpreted in its broadest sense to include not only painting, sculpture and the graphic arts, but architecture and industrial design. Postage stamps and household furniture come in for attention and criticism as well as the fine arts in general. The function of *Canadian Art* is to record

a vital part of our social history as it passes, to offer interpretation and to assist in the maintenance of standards.

In 1953, the *ad hoc* committee which was originally the governing body was replaced by the Society for Art Publications, a non-profit corporation established with a national charter under Part II of the Companies Act, authorizing it "to promote public appreciation of the fine arts and design in Canada by the printing and distribution of publications on fine arts and design."

The expansion of *Canadian Art*, which is heralded by this first issue in 1958 in a new and enlarged format, has been made possible by a grant from the Canada Council of 530,000, payable over three years. The publishers and the editors look upon this as a recognition of their efforts during the past fourteen years to forward the arts in Canada, in spite of handicaps, and welcome it as a means of broadening the scope of the magazine, so that it will be not only informative and stimulating but also an enhancement of the dignity of the Canadian people, both at home and abroad.

There follow two articles from earlier numbers relating to two of our greatest Canadian painters, David Milne and Tom Thomson. These will give new readers an idea of the quality and variety of the numerous studies of Canadian art and artists which have been the highlights of the magazine in the past and which continue to be its prime reason for being.

ROBERT AYRE

*Arthur Lismer and Tom Thomson  
fishing in Algonquin Park, 1914.  
An historic photograph reprinted  
from Canadian Art Vol. V, No. 2*



DAVID MILNE  
*Nasturtiums and Carton*



DAVID MILNE  
*King, Queen and Jokers*  
Water colour  
The Art Gallery of Toronto



David Milne:

## FROM SPRING FEVER TO FANTASY

*Spring Fever, 1935*

*The late David Milne was a great friend of mine and these statements of his — they first appeared in Canadian Art in 1945 — are actually extracts from some of the long letters he sent me. Twice I had gone by canoe down the Severn River to that remote corner of Muskoka, where he lived in the nineteen thirties, and had stayed with him in his one-room hut. In the years when he dwelt alone, his only way of conversing was by letter and I often received screeds of twenty or so pages from him in the post. Although for a number of years he had lived almost the life of a hermit, he earlier had immersed himself in the great teeming world of modern art. As a young artist in New York, where he had gone to study from his rural home in Ontario, his work had been selected to be shown in the famous Armory Show of 1913, the exhibition in which Matisse and Picasso were first introduced to America. He had also been later in Europe as an official Canadian war artist.*

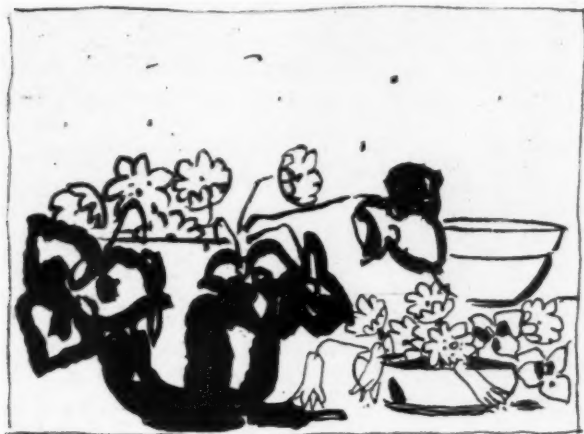
*But after 1918 he sought the rural or forest solitudes and did his best work away from the multitudes. One of the things that helped me, when I was younger, to weather the vicissitudes of trying to be an art critic in Canada was that David Milne was always constantly in sympathy with what I did. He told me in letters what he thought about my writings, and his comments were always helpful. The philosophical reflections from his pen were usually as just and as sure as were those visual meditations which he conveyed by his brush.*

D.W.B.

DAVID MILNE

*Spring Fever*

*A drawing based on the painting of this title*



When the first flowers bloom in the bush, I bring some home, put them in water on the table, and look at them. Then I think they would be nice to paint and set about arranging them, or, just as often, take them as they happen to be, and set to work. This time there was no arranging. In a cup, near at hand, just before my eyes as I sat looking at them — not clearly seen, out of focus — were some hepatica blossoms, buds and leaves. Beside the cup, but farther away, were hepaticas and dog's tooth violets in a low bowl. Behind these a larger bowl, without flowers. Accepting this as the plan of the picture, I set to work. It didn't take very long and I got quite a "kick" out of the picture.

Why? It was extremely simple and depended largely on arrangement. It could have been done — almost — from a recipe. Get a small boy to throw a handful of white clay on the lower left hand corner, following it with a handful of grey in the same place. He should be able to trace in this with one finger some vague shapes derived from hepatica leaves and flowers and a cup. Then he could do the upper half of the canvas by rubbing his muddy hands lightly over it, leaving only about one-eighth of the picture, in the lower right, to be done. For this you might have someone else who could set down, not too painstakingly, some flower and bowl shapes, and dab on a little pink, yellow and lavender somewhere near where they should go — but not exactly.

That would do it — and leave you confronted with the old mystery that has puzzled most painters many times. Why has the apparently careless and easy picture life and thrill, when the carefully wrought and painfully conscientious canvas may be dull and heavy? Why has the quick, direct sketch power, when the large picture made from it may fall flat?

The answer probably lies in the painter's feeling for his subject, for the colour, shape, texture and arrangement that he sees in it. If this initial impulse — this quickening, bringing to life — is strong, it will carry him through and reveal itself in his picture. Everything he has is concentrated on the rectangle before him. Eager, impatient, driven, he wanders into no side paths, but goes straight for the thing he feels and sees. This intense feeling may not be sustained through the greater complexities and longer time required for the larger picture. Doubts and distractions may creep in. The driving power of feeling may degenerate into duty. And duty, so important in everyday life, is not a painting quality. It isn't good enough. The thing that makes a picture is the thing that makes dynamite — compression.



DAVID MILNE in his cabin at Six-Mile Lake,  
Severn Park, Ontario

### *Fantasy, 1944*

I suppose each painter has his own ways of launching into the adventures in shape, colour, texture and space that we call painting. I mostly fall into them. A few years ago I was in Toronto for a week without much to do and without the material for picture painting, so I spent some time at the Public Library. There I found two interesting books. One was about snow crystals, with many photographs; the other dealt with playing cards, the earliest ones, with plates in strong colour and bold free line. I read most of both books and made small pencil drawings of snowflakes and playing card kings and queens and knaves. All right so far, no harm done, no trouble started.

But pencil drawings lying around usually mean attempts at pictures sooner or later. So the snow crystal shapes were the starting point of a picture, *Snow in Bethlehem*. It came easily, logically. Snow crystals are seldom seen in relation to landscape, or in relation to anything except a piece of dark cloth or the pages of a book, so a realistic snow picture was out. But the progression from crystals to winter to Christmas to Bethlehem was easy. I didn't know much about the Bethlehem of today or of New Testament times and made no attempt to find out. I had embarked on a fantasy, where any resemblance to the things of the world around us was little more than coincidental. Houses there would be, and hills, and maybe churches. A newspaper picture of a church in Tallinn gave the idea for the large central structure. Buildings with domes and minarets, summing up my ideas of Eastern architecture, provided a few more churches or houses. I don't know how the little church with the spire got in, perhaps a vague gesture toward the West. The evergreen tree with the fence around it started as a Turkish cemetery, but got simplified until there was nothing left but the tree and the fence.

The dark trees? Naturally, Christmas trees. There I had the material for the picture. The colour and arrangement was another matter, and I don't remember now what it

developed from or how. Undoubtedly in some way from previous pictures of my own, that had nothing to do with crystals or domes or with Bethlehem. The title, usually the last thing to be thought of, was almost the starting point of this picture.

The numerous drawings of playing card figures from the other book also led to some pictures. They suggested portraits, so I put them in a gallery, framed portraits of kings and queens on the walls and a knave with battle-axe standing guard by a doorway.

That left me with some kings and queens and a lot more knaves on my hands. These found their way into another picture gallery in another picture. This time there were playing card figures posing for a portrait group below framed portraits of their relatives on the wall. That couldn't possibly be considered very realistic, so I pushed the thing all the way over into fantasy by inserting two figures in present-day clothes, call them jokers. I now had a row of figures from one side of the paper to the other, with framed pictures above them. My composition seemed a bit too simple and static, a slow progression from figure to figure and from framed portrait to framed portrait. So I gave the picture a focus by adding a prominent central doorway and bound everything together with an arc of angels at the top. Four angels — two conventional (as I know angel conventions) and two not so conventional, in nightshirts, one with a derby hat. That one has no tradition behind him at all. Call these jokers, too. Colour and line was no problem: the pictures in the book that I started with left no escape from full colour and bold line. The title was *King, Queen and Jokers*. I think I have made it sound too simple, and left no way of explaining why it was under way for three years with numerous changes and repaintings. Anyway the length of time spent on a picture doesn't seem to have much to do with its complexity or quality, or with anything else, so far as I can discover. [Reprinted from *Canadian Art* Vol. II, No. 4, 1945.]



DAVID MILNE. *Candlestick and Box*. Water colour. Collection: Douglas Duncan, Toronto

DAVID MILNE. *The Mountain*. Water colour. The National Gallery of Canada





## THE MAN IN A CANOE

by Ray Atherton

*This article is the text of a speech by a former United States Ambassador to Canada in honour of Tom Thomson, made in 1947 thirty years after the artist's death. It is much more than a warmly affectionate appreciation of a painter by a perceptive amateur; with the insight of an "outsider" Mr Atherton reveals in his felicitous tribute why Thomson has come to be a legendary figure in Canadian history — legendary as the first truly Canadian artist. Mr Atherton understood Thomson's role in the development of a national school but more especially he saw why he became a national hero. Tom Thomson has had a special appeal to the Canadian public*

for he was not a long-haired aesthete living penuriously in a city garret but a robust woodsman, a man at home in a canoe, who could make an honest living (when he could not sell his paintings) as a guide but who could also, as artist, "express the feelings, the deep faith in nature, the wild, mute emotions of all the strong men in canoes who created this country."

It is the gift of the artist to show us beauty where we had never thought it to exist and Thomson, together with the Group of Seven, opened the eyes of two generations of Canadians to the beauties of the barren north. But, it is doubtful if these painters would have received such widespread acceptance of work which, in the eyes of their contemporaries in Canada, was in effect avant-garde, if their leader had not possessed so many characteristics of a romantic hero — he was handsome, virile, individualist but not anti-social, virtually a self-made man unspoiled by old world influences, and he died young in mysterious circumstances. The other vital factor was that Thomson turned toward the north at a time when Canadians were beginning to sense semi-consciously that their destiny was tied to "the north."

ALAN JARVIS

What the covered wagon has been to the United States, this and more the canoe has been to Canada — a symbol of the westward march of our civilization, a symbol of the spirit and the courage of a great racial journey.

But the story of the canoe is infinitely longer than the story of the covered wagon, beginning among the Indians in prehistoric times and continuing down to our own day.

The story of the canoe is Canada's story, because Canada is a gigantic waterway, a complex system of lakes and rivers stretching from the Atlantic to the Rockies.

In the canoe's wake the economy and the culture of Canada appeared. Starting from this walled city of Quebec, paddling up the St. Lawrence and a thousand other rivers, men in canoes have created Canada.

There is one man in a canoe that I have especially in mind today — Tom Thomson. Of Thomson it may literally be said that he lived and worked and died in a canoe in Canada's north country. The very waters in which he drowned are known as Canoe Lake. But it is more important that he alone was able to express the feelings, the deep faith in nature, the wild, mute emotions of all the strong men in canoes who created this country. It is more important that Tom Thomson painted Canada not only as it looked to him but as it must have looked to his kind of man from the beginning. Thomson's importance as an artist has received international recognition, but his place in the history of North America has, I believe, not yet been truly seen.

If not entirely self-taught, Thomson was surely self-developed. Into the last four or five years of his life he poured a lifetime of creative energy, moulding himself into an artist of the first rank in one great uninterrupted final effort. He found help, technical advice, warm encouragement. He borrowed freely any idea which would help him get paint on canvas in the way he knew he must do it. But, when we set his work next to that of European painters using a similar technique, we see at once that he had only the less important

things in common with them. And when we place a Thomson painting next to a similar scene executed by one of his close friends among the Group of Seven, it becomes startlingly clear how much he found in the northern lakes and forests that they could not quite find.

The conventional phrases of art criticism fail us when we apply them to Thomson's work, because the man's own private splendid vision of the north country is so magically conveyed to us that we scarcely seem to care how he was able to do it. Over and over again it appears to be a triumph of pure colour — until the bold, unerring mastery of design slowly asserts itself. What we do understand it that only Thomson has given us this sunlight across high cliffs beyond brilliant yet mysterious water, this blaze of gold in the dark immense forest, this single tree against the evening sky of the north, eternally alone and yet somehow not lonely.

Thomson, like Thoreau, lived much alone and yet was not lonely. In the wilderness of the Algonquin Park country, he was as completely at home, as calmly content as his Indian predecessors. All his life he was happiest when living as those predecessors had lived, as the *voyageurs* had lived. He was a great woodsman, a great woodsman who at last was able to express the emotions which make a man a woodsman. He was a man in a canoe who succeeded in explaining to us something of the secret of the countless men in canoes, something of the story they never told through the long centuries that they moved silently up and down the waterways of our continent.

One of Thomson's biographers has suggested what his success meant to Canada: "... he went up alone into the north and brought out the sword that cut the bonds of tradition in Canada." Blodwen Davies wrote: "Thomson was ... a man with the theme innate within him, groping about for seven-eighths of his life for a medium. And Canada, in her spiritual childhood, needed the graphic form of art above all others."

It has always seemed to me memorable that Thomson lost his life in the beloved waters of Canoe Lake in 1917 only a few short months after so many other Canadians had given their lives thousands of miles away at Vimy Ridge and had by their victory proved their nation's spirit to the world.

Thomson, painting all that spring of 1917 in Algonquin Park, painting feverishly as though he knew the light would fade soon for him, Thomson was saying for the first time and for all time what those other Canadians, so far away, were dying for.

The men in canoes, the men alone but not lonely, the Indians first and then the French and those who came later, these are the men who slowly, over the centuries, built Canada. They had something more in their hearts than money from furs. One of these men, named Thomson, has been able to tell us what they had in their hearts.

Tom Thomson belongs with Walt Whitman as a prophet of this continent. There were American canoes and American woodsmen, too. Thomson has spoken for them as well, even as Whitman sang of and for all North Americans.

[Reprinted from Canadian Art Vol. V. No.2, 1947]



1) KENNETH LOCHHEAD. *Bonspiel*. The Saskatchewan Arts Board

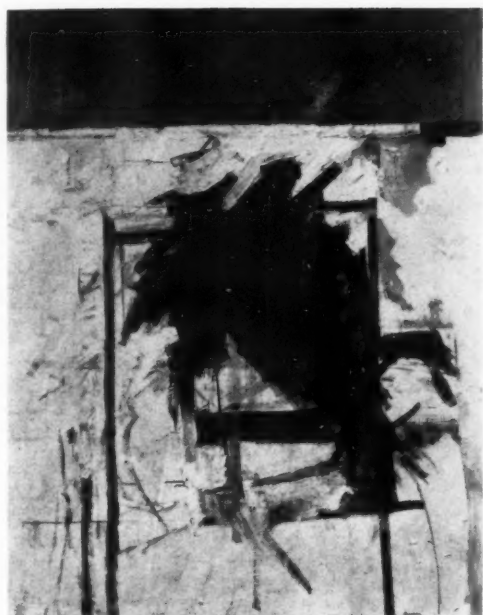
# THE CHANGING FACE OF CANADIAN ART

## Canadian Artists at Brussels

by Donald W. Buchanan

Canadian art is no longer linked, as intimately as it used to be, to Canadian geography. The vast horizons of our northern woodlands, the fir- and pine-fringed lakes and rocky escarpments, which thirty or forty years ago so fired the imagination of our nationalist Group of Seven, have now largely ceased to be the primary impetus in our art. As we mature, our painting passes from the objective to the subjective; in it the personal, the more intimate, even the introspective, take control. This may be seen even in many of the landscapes done by those of more recent generations. Goodridge Roberts brings a brooding lyricism into his renderings of Canadian bush and farmland. Kenneth Lochhead peoples his prairie vistas with crowds of human chessmen. Psychological and symbolical references until recently dominated the vision of Jack Shadbolt when he looked at weeds in his garden or snow on fields and rocks. For Alex Colville, landscape is but a pale backdrop; against it he places with calculated drama figures which in their simplified realism are like memories of those seen in dreams. And Jean-Paul Lemieux has found a way to combine a new delicacy of vision with a compelling rendering of the melancholy vastness of our horizons.

This burgeoning art is a changing art, too. There are no longer, since the war, many fixed points of reference. The



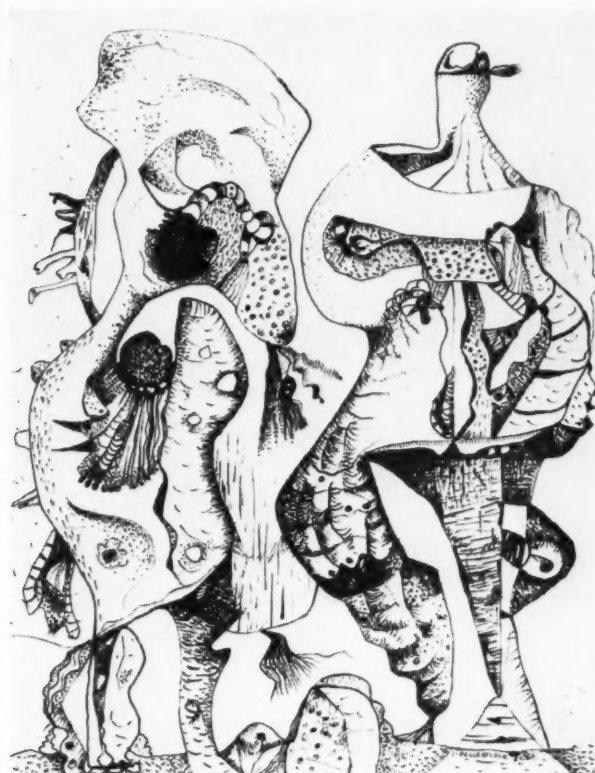
2) WILLIAM RONALD. *Central Black*

## NDIAN ART

two artists who have made the most impact in the past twenty years or so have doubtless been Pellán and Borduas, but only Borduas was for a while the centre of a definite group of organized disciples. On the whole, we shall find no simple classifications to guide us. Straightforward naturalism is rare, although Plaskett comes close to it in many of his pastels of Canadian scenes. Fantasy exerts its sway more often, as with Dallaire and Lochhead, yet their fantasy follows no preconceived surrealist formula. Social realism is almost entirely absent, except when it merges into what in Colville the Americans might call "magic realism." To visualize "a world in a grain of sand," in a flower or a stalk of grass, describes much of what Shadbolt, Bellefleur, even Bobak, do at times, but there is little else that is similar in their work. Even our many non-figurative painters can hardly be said to agree on one common philosophy of the abstract in art, although a few follow Borduas and some others take their inspiration from the teaching of Hans Hofmann of New York.

To determine who are the most original and talented artists among those who have come to the fore since 1939 is a difficult task. There are so many of them, both of promise and of achievement. Yet a committee of five, one an art critic from a French language newspaper, three others who

3) LÉON BELLEFLEUR. *L'Aigle-carnaval*. Pen and ink



were art museum curators and myself as chairman, last year sought to do so. The commission given us by the authorities for the Canadian pavilion at the Universal and International Exhibition, which is to open in Brussels, Belgium, this April, was to select about twenty artists whose works, in sculpture, painting, drawing and print-making, could be shown in five different displays during a six-month period in the small art gallery which forms part of the Canadian pavilion. This task demanded several meetings and discussions, for the committee were not by any means initially agreed on choices. Three, or it may have been four, ballots had to be held over a period of months; finally, by a process of elimination, we arrived at a list of 23 artists. The majority were painters, two of them were sculptors and five were selected to be represented largely or solely by their drawings and prints.

Here is the list:

Louis Archambault, Montreal; Léon Bellefleur, Montreal; B. C. Binning, Vancouver; Bruno Bobak, Vancouver; Paul-Émile Borduas, Montreal and Paris; Alexander Colville, Sackville, N.B.; Jean Dallaire, Montreal; Albert Dumouchel, Montreal; Anne Kahane, Montreal; Jean-Paul Lemieux, Quebec; Kenneth Lochhead, Regina; Jean-Paul Mousseau, Montreal; Jack Nichols, Toronto; Alfred Pellán,



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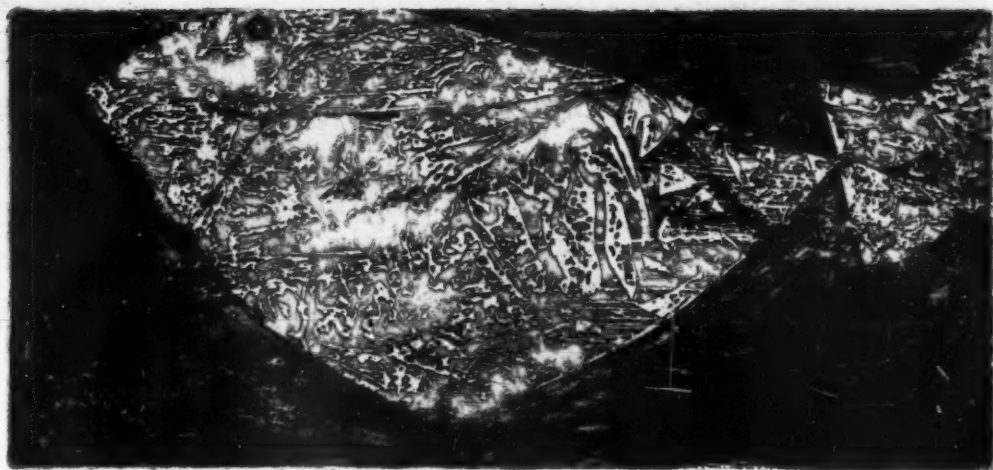
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Montreal; Joe Plaskett, Vancouver; Jean-Paul Riopelle, Montreal and Paris; Goodridge Roberts, Montreal; William Ronald, Toronto; J. L. Shadbolt, Vancouver; Takao Tanabe, Vancouver; Gentile Tondino, Montreal; Jacques de Tonnancour, Montreal; Harold Town, Toronto.

You may be surprised at some of the omissions. So were we. Each member of the committee had a few names which he kept voting for but for which he could obtain no general agreement. In fact, had all our original nomination lists been pooled together, there would have been some fifty artists chosen, instead of 23.

The artists in this final list are largely of the generation which grew up during the economic depression of the early thirties. Most of them, in their separate ways, suffered aesthetic as well as physical shocks from the war of 1939-45. They also are of the generation which has reacted to an unthinking nationalism in culture. Our painters as well as writers have begun to doubt that we can build undisturbed any obvious or fixed Canadian pattern in this world of flux.

This reaction has been particularly overwhelming among some of the French-Canadian artists who were moulded within a social system rather more rigid than is common in North America and imbued with an ancestral belief in their regional traditions. The full force of intellectual freedom in modern France, where many of them went as students, together with the daring experimentation of the artists of the School of Paris has had a vibrant effect upon them. The bulwarks of their inherited conservatism have been eroded.



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# THE CHANGING FACE OF CANADIAN ART

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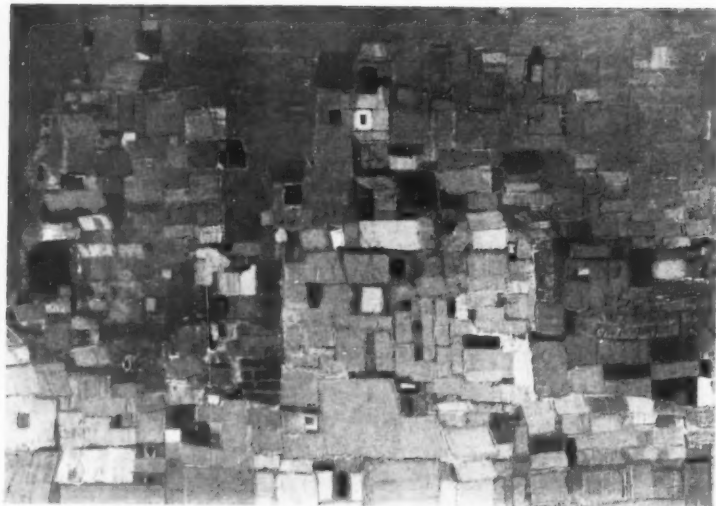


4) JOE PLASKETT  
*Fountain of Trevi, Rome*  
Pastel  
*The National Gallery of Canada*

5) HAROLD TOWN  
*The First Aeroplane*  
Single autographic print  
*The National Gallery of Canada*

6) ALBERT DUMOUCHEL  
*Le Poisson*  
Etching and lift ground  
*The National Gallery of Canada*

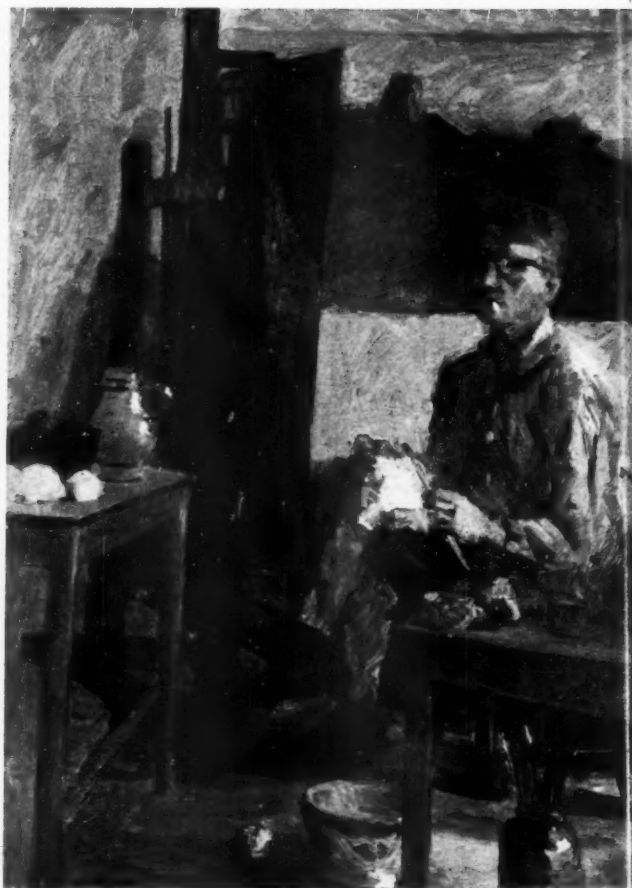
7) BRUNO BOBAK  
*Cornstalks*  
Water colour  
*The Art Gallery of Toronto*

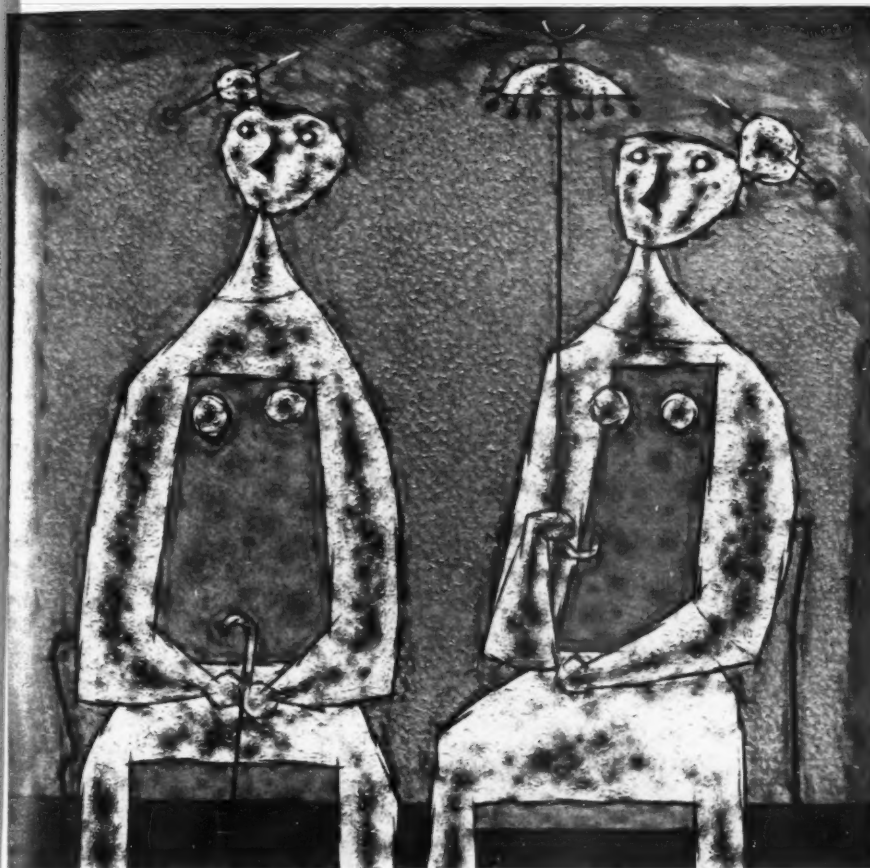


8) J. L. SHADBOLT  
*Medieval Village*  
Vancouver Art Gallery

9) ALFRED PELLAN  
*La Chouette aveugle*  
Musée d'Art Moderne, Paris

10) GOODRIDGE ROBERTS  
*Self-portrait in My Studio*  
Dominion Gallery, Montreal





11) JEAN DALLAIRE  
*Mangeuses de balustre*

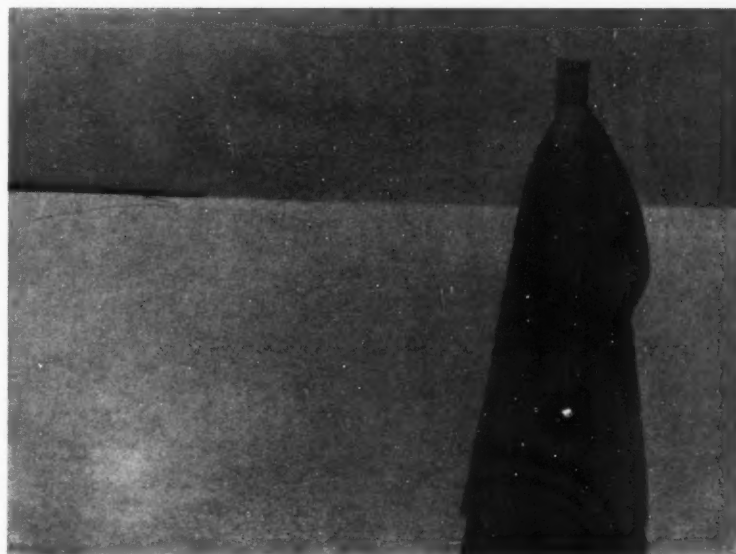
12) JEAN-PAUL LEMIEUX  
*Le Visiteur du soir*  
*The National Gallery of Canada*

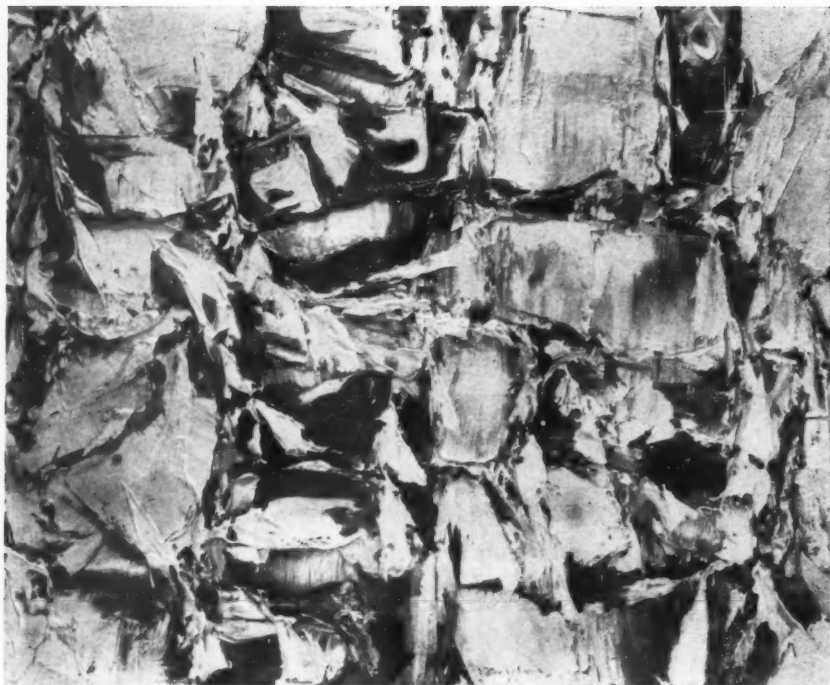
In some, as in Alfred Pellán, this process has produced a riotous eclecticism seen at its best when its various elements are happily combined in his murals. In others, such as Borduas and Riopelle, it has meant a throwing over of the past, an acceptance of philosophical anarchism and the emergence of a new way of painting. Borduas, when he was already over forty, became the founder of a movement called *automatisme* based on the power of the subconscious in painting. Jacques de Tonnancour tried to digest Picasso, a formidable task that has first attracted and then daunted many another young artist. He finally stopped to reflect upon this course and after letting his painting activities lie fallow for five years he recently turned with fresh feeling to his native landscape as a theme for his creative efforts.

In a recent declaration of faith, Tonnancour has said: "The crisis had to resolve itself in biological time, through the slow metamorphosis of *how to paint* into *what to paint*. By that I don't mean a shift from the intellectual to the visual. By *what to paint* I mean rather

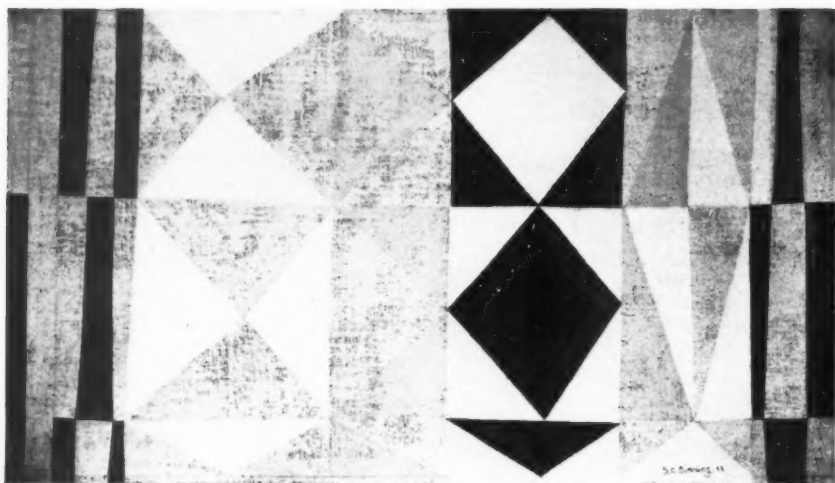
#### THE CHANGING FACE OF CANADIAN ART

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## THE CHANGING FACE OF CANADIAN ART

13) PAUL-EMILE BORDUAS  
*La Grimpée*

14) B. C. BINNING  
*Theme Painting*  
*The National Gallery of Canada*

man with his environment and the residue of his experiences in life, all of which are deeply embedded in his psychic reality."

This crisis is reflected in the work of some of the others represented. The attempt to make the human condition visible is implicit in Roberts, Lemieux and Colville and it was long dominant in the work of Nichols. But while most Canadian artists can be assumed to have been touched by the profundities of human experience, not many of them express this directly in their work. Yet, such feelings are emotionally present; they can be found behind some of the hauntingly poignant but purely abstract works of Borduas or they are revealed in the titles which Town gives to his otherwise obscure but powerful compositions. However, with several artists (Ronald and Mousseau are two names that come to mind) everything seems to have been gambled on pure colour and the ability to obtain personal control of unfettered forms.

Much of what these Canadian artists produce today may appear difficult at first glance to spectators who are unfamiliar with it. Certainly there is little of the obvious and the facile here. But expressive personalities and probing minds lie behind it. What they have to say will be understood by all those who appreciate the struggle, the flashes of insight, and the occasional triumphs of artists who, knowing what it is to be conditioned by the past, seek the future.

# CANADA BUILDS A PAVILION AT VENICE

Canada, which has been represented since 1952 in one rather confined room in the main Italian building of that great international fair of the arts, the Biennale of Venice, will now have there a suitable and attractive pavilion of its own. This is to be formally opened early in June of this year.

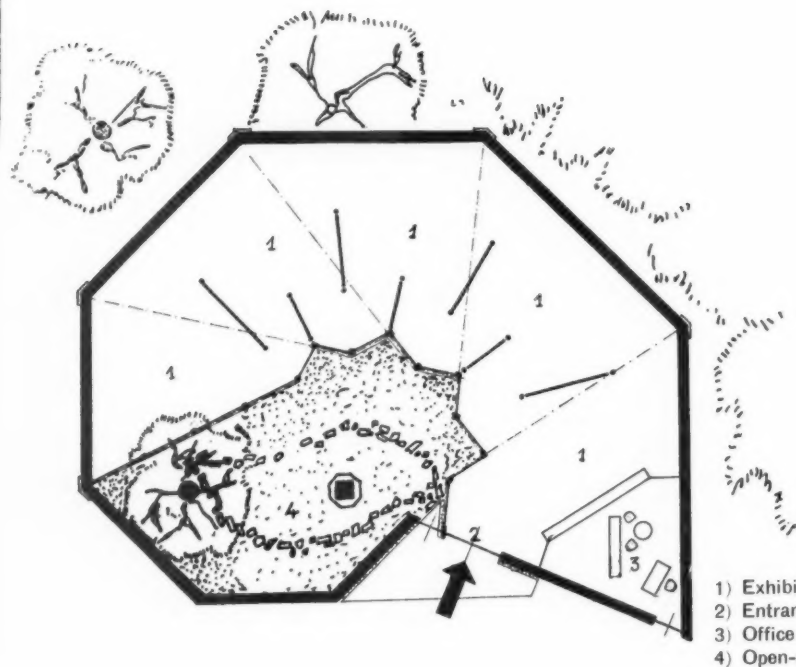
Over a score of nations have had for some years their own permanent pavilions in the grounds of the park, facing the lagoon, where the Biennale is held. Hence, it had for long been obvious to those interested that Canada, if it wished to prove convincingly that its art had come of age in the world, would itself have to have its own building there too. Back in 1956, when the Board of Trustees of the National Gallery pressed for the implementation of this idea, the government of the day replied that the only source of funds available for such a venture was from a reserve of blocked lire held by Canada under agreement with the Italian government for spending on cultural and related projects in Italy. Most of this money, however, had by then been earmarked for other activities and only the equivalent of some twenty-five thousand dollars was left for the construction of an art pavilion. A study made on the spot demonstrated that, while this sum was meagre, it would yet be possible for any skilled Italian architect, familiar with local labour and construction problems, to produce something adequate with that amount of money. The Canadian Embassy in Rome agreed. Once the decision was made, great good luck followed. The most eminent and original of the younger Italian architects, Enrico Peressutti of Milan, was persuaded to take on the assignment.

Lewis Mumford, the American critic, in describing the show-room Peressutti designed for the Olivetti company in New York, called him the architect most likely to obtain in his future work that desirable creative balance between the major but conflicting ideas of Le Corbusier and Frank Lloyd Wright.

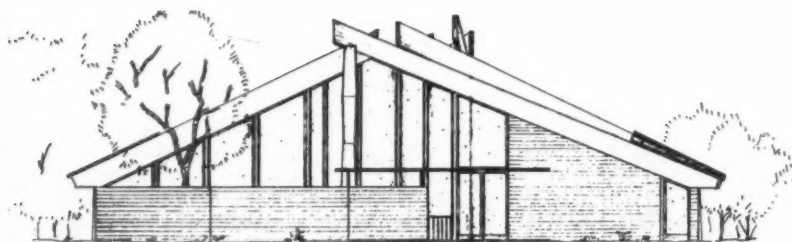
What is certain is that Peressutti has given Canada an exceptionally fine small pavilion with a freely spaced and open plan, a building much more exhilarating in aspect than are the more massive structures which adjoin it. It is now completed, except for some interior equipment which will be added before the inauguration in June. This young Italian, in the meantime, has been lecturing at Yale and at Princeton and, between trips to the United States, has been designing and supervising the erection of a most novel skyscraper in Milan, one in which the upper seven storeys overhang the street instead of receding. He also recently was responsible for a magnificent group of gallery installations in the museum of the Sforza Castle in Milan.

The Canadian pavilion stands amid large spreading trees, two of which, surrounded by glass at their lower levels, grow right through the building. It is on a strategic site between the important pavilions of Germany and Great Britain and it faces across a gravelled square towards the French exhibition hall. In fact, it can be readily seen from a distance when you enter the grounds, for it is at the end of a broad avenue on which are also the pavilions of the U.S.S.R., Czechoslovakia, Denmark, Japan, Switzerland and Venezuela. The last three of these were erected recently and are quite contemporary in design, although the Venezuelan and Swiss ones seem much less related to the actual surroundings than is the graceful Canadian structure.

To choose an exhibition with which to inaugurate such a pavilion is by no means an easy task. Many of our more noted contemporary artists have already been represented at the past three Biennales. It would be redundant to show so soon again work by Pellon, Archambault, Shadbolt, Town, Riopelle, Binning, Borduas or Roberts. However, many nations have a habit of presenting at Venice



- 1) Exhibition area
- 2) Entrance
- 3) Office and storage
- 4) Open-air sculpture court



MAIN ELEVATION

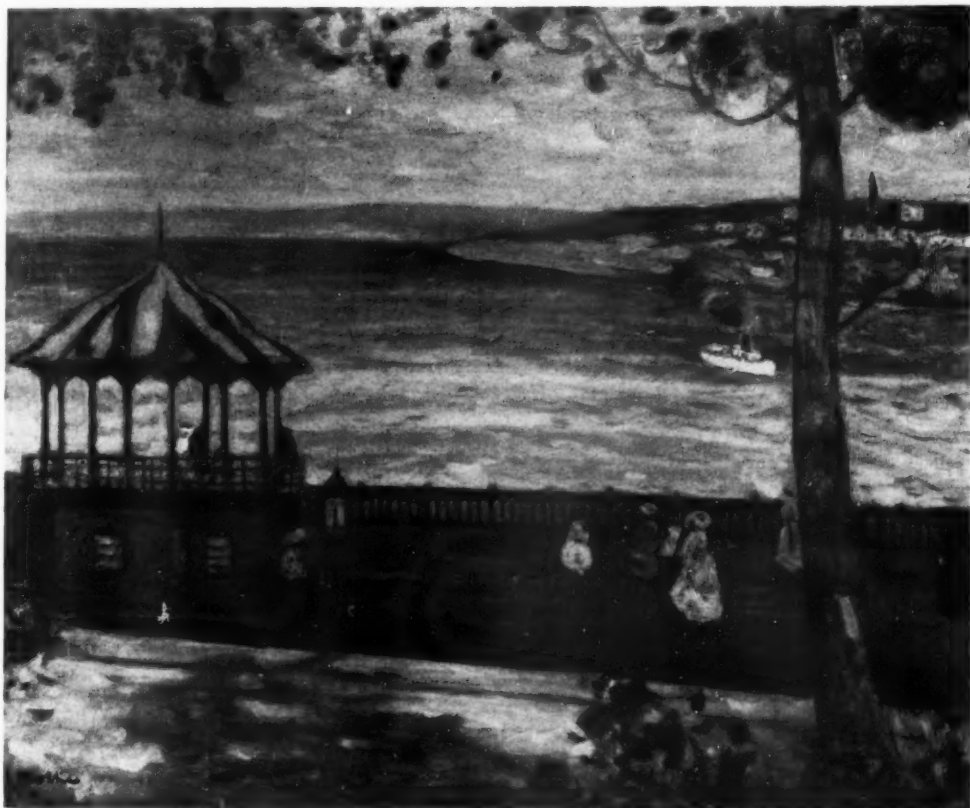
retrospective selections of the work of men, no longer living, who yet helped in the earlier years of the century to stimulate the growth of the modern movement in painting. In this connection, the name of James Wilson Morrice at once comes to mind. Also, it has been many years since anything by this great Canadian artist has been exhibited in Europe. The decision, therefore, has now been made to feature a group of the best of Morrice's compositions for the opening of the pavilion. These are to be on the main walls while on a number of the free-standing screens there will be hung examples of recent work by two young Canadian artists of distinct originality in their respective fields. Paintings by Jacques de Tonnancour are being chosen and lithographs by Jack Nichols. Sculpture is to be represented by Anne Kahane of Montreal, from whose work five examples of large wood-sculpture, including the imposing and thoroughly personal *Delegation*, have been selected.

D.W.B.

ANNE KAHANE. *Delegation*. Wood.



JACQUES DE TONNANCOUR  
*Winter Landscape*



JAMES WILSON MORRICE  
*Dufferin Terrace*  
*The Mount Royal Club,*  
*Montreal*

# SOME ASPECTS OF BRITISH PAINTING IN THE EIGHTEENTH CENTURY

by Denys Sutton

*The finest collection of British eighteenth-century paintings ever to have been circulated in North America came to Canada this season; it opened in Montreal in October, came to Ottawa in November and to Toronto in January. It will also be shown in Toledo, Ohio, in February. It was organized by the participating galleries in collaboration with the British Council and it was held under the gracious patronage of Her Majesty The Queen. This article refers largely to works shown in it and is written by the art critic of the Financial Times, London.*

Like so many things of the past, the eighteenth century has been grossly over-simplified; either it has been viewed as an era devoted to quadrilles and patches or else as one of groaning social injustice. "Two-pence coloured, penny plain" has been the motto. But it does not demand much investigation to discover that the epoch of Samuel Johnson and David Hume, of Joshua Reynolds and Richard Wilson, was more complex than has often been maintained; more emotional, more intellectual too. The touching freedom with which Boswell analysed his own feelings and his very human predicaments is a reminder of the "modernity" of eighteenth-century man.

As with many other ages, painting does not tell the whole story. Hints only are provided, for instance, of the strain

of melancholy that flavoured the period. For subtleties of thought and behaviour we must turn to the philosophers and writers. All the same, British eighteenth-century art, to which increasing study has been devoted in recent years, is astonishingly varied in its range and ramifications. It reflects, too, some of those trends that are apt to be considered as being mainly restricted to writing, namely man's struggle to form and shape his destiny in terms of reason, and his desire to pursue the irrational.

What is so fascinating about the artistic situation in Britain at this time is the way in which the leading spirits of the era secured a balance between these contradictory forces; the synthesis was one in which the rational and the emotional were in tune.

However, it is sometimes overlooked

THOMAS GAINSBOROUGH, 1727-1788  
Mr John Plampin  
The National Gallery, London

SIR JOSHUA REYNOLDS, 1723-1792  
Lady Caroline Scott  
The Duke of Buccleuch, K.T., G.C.V.O.



# EIGHTEENTH CENTURY

that this period, like any other, possesses artificial limitations. Surely it is more accurate to think of a century in terms of generations? It is obvious enough — even a glance at the exhibition of British painting now on view in Canada demonstrates the point — that the problems presented to a Kneller or a Hogarth were quite dissimilar from those facing a Lawrence or a West. Their attitudes were conditioned by quite different circumstances.

What is equally fascinating about this period, one incidentally when Britain, like Canada today, was on the threshold of great power, is that for the first time Britain possessed a school of painting which had achieved national coherence. Despite certain obvious relations with continental styles, this school enjoyed its own character, one that was not to be discovered elsewhere.

How did this come about? Why was it that at this period Britain produced a school of painting that expressed her nature and her character? Do such schools coincide with moments of national self-expansion; are they the consequence of economic and political self-confidence; or do they result from the singular phenomenon of a number of artists appearing at the same time and being in a position to create works of merit? The matter is far from being simple.

British painting, in any event, ought to be considered as part of a wider complex. It should be seen in relation to the background of the general cultural life. The great Whig politicians, a Sir Robert Walpole or a Duke of Chandos, the rich London or Bristol merchants, and the innumerable country gentlemen considered that it was their duty to build splendid houses on the Palladian or Vitruvian principles and to fill them with fine objects — furniture by Chippendale and Vile, bronzes and marbles from ancient Rome, pictures from Genoa and Naples by Rosa, Guercino or Reni, Dutch pictures and portraits, and



sporting pictures by their British contemporaries. It is against such a background, the large noble rooms of a country house with their faint scent of lavender pot-pourri, that we must think of much of eighteenth-century British art.

Yet another problem emerges when studying a period like the eighteenth century, that is the balance that ought to be sought between artistic appreciation and history. Today, for instance, landscape painting is considered to be more attractive, more valuable artistically even, than historical or religious painting. Consequently we tend to maintain that

the two latter categories did not exist in British art at this time. This attitude overlooks the fact that a number of painters, amongst them William Hogarth, as in his altar-piece for the Church of St Mary Redcliffe, Bristol, or Sir Joshua Reynolds, as in his designs for the stained-glass windows for New College, Oxford, were occupied with religious art.

Nor must we forget that one of the main preoccupations of the period was the establishment of a national school of history painting. For instance, in the 1750s Lord Charlemont, the Irish patron

and patriot, took a lead in helping to found in Rome a body known as the English Professors of the Liberal Arts, in short an Academy, the aim of which was to spread a knowledge of history painting, under the directorship of John Parker. This move clearly demonstrates, as much as do the efforts of Hogarth and Reynolds to this end, the strong interest in this branch of art which was then held. Yet how little has remained of their efforts? Who can identify with certainty a picture by Parker?

Can we maintain that British painters were in line with those of the continent? Did they in any way give the lead to the continent? After all, this was a century that began with the baroque, passed by the rococo and ended with neo-classicism and romanticism. How far did British painters approximate to these styles and play their part in shaping them? Or was it that their individuality impelled them to stand aloof from such styles as were primarily continental in origin?

The rococo, the style which expresses the elegance and charm of the first part of the eighteenth century, certainly touched our shores. The churches built by James Gibbs or his Senate House at Cambridge, the works of the Italian *stuccadors* who were employed in numerous country houses both in Britain and in Ireland, the furniture of Chippendale and his associates, "Chinoiserie," all these were elegant and typical representations of the rococo. But it never produced the proliferation of ornament that may be discerned in France. It may be that the character of English architecture, the emphasis on the noble and stately rather than on the intimate, was opposed to its flowering in Britain. For the development of the rococo was crossed by the imposing figures of William Kent and Lord Burlington: they directed English taste towards Palladianism, that noble and formal introduction to the classicism which captivated the last part of the century.

The particular way in which the British painter approximated to the rococo is suggested by the contribution of William Hogarth, one of the most intellectually interesting and paradoxical painters of the period. He is the artist of all others

who seems to be the quintessence of chauvinism: opposed to foreign art, eager to stand out as a John Bull, he was more complicated, more sensitive than he is often taken for. "He had the unquiet mind," as he himself said.

Stylistically, his work reveals the way in which British painting was more closely related to that of France than political conditions might seem to warrant. Knowledge of French art, spread by means of prints and through the visits of artists to Britain, was considerable; as Professor E. K. Waterhouse shrewdly observes in the introduction to the catalogue of this exhibition: "For all his constant tirades against everything French (and the 1730's were a period of Gallomania in England) Hogarth's earlier style, although strongly personal, is an English variant on the style of Watteau and his contemporaries: and his moral fables fit in exactly with that climate of thought which was to produce Diderot and the Encyclopedists."

However, Hogarth was essentially a British artist. His nationalism is evident in the combination of certain particular elements in his pictures. He was pre-occupied with moral problems and also with class. In this respect he may be considered as a precursor of the revolt against conventions so often found in English art and letters. In yet another way Hogarth was very British, in his passion for the drama. Although the influence of the French stage is evident in some of his compositions, his moralistic works, amongst them the great series of "The Rake's Progress," which were to earn him financial independence, are in line with the plays of Ben Jonson and Shakespeare in that they treat of the quirks of human nature. Hogarth delighted in types, the curious figures that could be found in the London of his day: essentially a metropolitan artist, an urban genius (in a sense that Gainsborough or Wilson were not) he was at home in a thieves' kitchen or a stew. In this respect one aspect of Hogarth's art demands comment; was he not a little bit of a hypocrite? Didn't his investigations of the seamy side of life, more often than not, permit him to paint saucy females in various stages of undress!

The particular qualities of Hogarth's

contribution, those which make him stand out when compared, for instance, with a Pater or a Longhi, two representatives of international genre at this period, are apparent in the early *The Beggar's Opera* painted in 1729. Here he has fastened on the naturalistic setting in contrast to the formal setting to be found in the classical Italian opera, and expressed his sympathy with Gay's thinly veiled socio-political satire against the conditions existing in the debtors' prison, then under review by a committee which had recently been appointed by the Walpole administration. As such, it contains all the characteristics which Hogarth was so well able to deploy; knowledge of the contemporary world, careful planning, and a racy understanding of types. The importance of the humanitarian side of his art, that trend which led him almost to achieve, as Paul Oppé so cleverly remarked, the "idealisation" that he despised, is undeniable; yet it is the sketchy handling of *The Wanstead Assembly*, the vivacious treatment of *The Shrimp Girl* or the ease of his portraits that nowadays appeals to us.

Hogarth has another claim to our remembrance. He was one of the first British painters to succeed as an artist of the middle-class portrait, which depicts a sitter without fear or favour, seen as he is: the realistic, naturalistic portrait.

It is obvious that the exigencies of patronage then, as at any other time, prevented the painter from being as outspoken as he may have wished. He could not be a satirist like Pope. In this connection, there is a most instructive remark made by Northcote as to why Reynolds abandoned the caricatures he painted in Rome in the 1750s. "He held it," so his fellow painter reported, "absolutely necessary to abandon the practice, since it must corrupt his taste as a portrait painter, whose duty it becomes to aim at discovering the perfections only of those whom he is to represent."

This statement of Reynolds, if Northcote reported him correctly, and there is no reason to suggest that he did not, helps to explain the nature of British portraiture at this period. It stresses that the painter aimed at giving

the perfections: unlike the realists (a Crespi or a Fra Galgario comes to mind) his aim was to provide his sitters with a polished social record that would please rather than offend; also in Reynolds' case he was eager to raise the status of the portrait painter. Here, in fact, was a tradition that stretched back to Van Dyck. It was Van Dyck, the cavalier artist *par excellence*, who established for all time the concept of the English gentleman in painting; of tall, elegant youths, aristocratic and aloof. And it was significant that Gainsborough set himself to copy Van Dyck.

Reynolds and Gainsborough may be considered as masters of sumptuous aristocratic portraits. Yet there is another side to their art. They could paint full lengths that sum up the status of their sitter in a particularly dazzling and revealing way. Reynolds' *Colonel Banastre Tarleton*, which seems to hark back to Rubens and look forward to Delacroix, is a picture that appears a little larger than life: nobility and martial qualities are wonderfully well celebrated. Also, it presents the image of a class that produced the leaders who carved

out an empire and won victories by sea and by land. Yet it is by no means a static portrait; it is filled with movement, with life itself.

The interesting fact about British portrait painting at this period is that, while for many artists the ideal aimed at may have been an image of aristocratic detachment, the trend of the day and the conditions of life were such that this ideal was by no means obtainable. Neither sitter nor artist could resist the implications of the age; as far as British painting was concerned, the result was to award portraiture a bourgeois and intimate note.

Whereas the Italian saw his sitter as a glamorous figure symbolising aristocratic distance, the native-born British artist might flatter his sitter, yet at bottom he considered his patron as a human being, as a man with whom he might even sit down to dinner. Also, it can be argued that British patrons, on the whole, were so sure of their impregnability that they required no assistance from an artist to confirm them in their position: they knew their status and they did not for one moment doubt the

rightness of their position; consequently they were perfectly happy to be shown against their ordinary surroundings. What is more, and this point is essential, not all the sitters belonged to the highest ranks of society. They came from the gentry or were members of the professional classes. Gainsborough, for example, in his *Mr John Plampin*, poses the sitter quite naturally in a landscape background. Again, in his conversation piece of Lord Willoughby de Broke and his family, Zoffany shows the sitters as a domesticated family group, the image of Victorian decorum.

The aristocratic portrait in the eighteenth century is a less familiar mode of expression than one might be tempted to believe; naturalness rather than nobility was the aim. The question, however, remains: were British painters of this period capable of suggesting the inner life of their sitters, of plumbing the depths in the way that artists like Rembrandt or Goya or Kokoschka can make us familiar with the mind and the soul as well as the public personality? Are we ever introduced to the real man or are we fobbed off with a polite smile? Of course, it is essential to distinguish between the various types of sitters. There is an obvious difference between a portrait painted as part of the artist's daily round and one executed when he felt in sympathy with his sitter and was attracted by his face and by his mind. It is known, for example, that after 1769 Reynolds was inclined to paint portraits that were to be shown in public at the Royal Academy; Gainsborough for his part was happier not to exhibit there.

Some idea of the British painter's ability to assess character may be gained by looking at a painter like Raeburn who excelled in portraits of elderly persons, as in the luminous head and shoulders of *Mrs James Campbell*, one of those sympathetic investigations of character that has the "homeliness" of Wilkie and which suggests that Raeburn may have looked at Dutch painting. This ability to understand old age also comes over in Gainsborough's portraits. He was not exclusively the portraitist of lovely children and beautiful women, the counterpart of Fragonard in his

RICHARD WILSON, 1713-1782. *Snowdon. The City of Nottingham Art Gallery*



evocation of controlled sensual appeal. His *Portrait of William Lowndes*, for example, possesses a grasp of character, of the inner workings of the mind, that in some ways recalls Goya. Technically, too, both favoured a broad handling of paint, rich colours, a crisp outlining of accessories, while Gainsborough's feathery treatment can be compared with Goya's impressionist effervescent quality.

British painters of this period, despite their desire for naturalness at all costs, never quite rendered that touch of intelligence that can be found in La Tour's pastels where, as in a page from Diderot or Stendhal, one is made aware of the motives that shape the man. Such analysis is not part of the national character. We prefer to guard against too great an insight into our own motives or into those of others: hence British hypocrisy! But it was this desire to present a well-balanced and sociable image of their sitters that awarded our painters their unique position in European art.

Again, of all their contemporaries, the British were the ones who most closely related man to his natural setting. Thus British sporting and horse painting, another form of portraiture, became a mirror of much national life. For long this manner of painting has been under a cloud, the backwash of that same attitude which in the eighteenth century decreed that Stubbs, because he was a horse painter, should rate lower down in the scale of artistic hierarchy than the history painter. Yet painters like Stubbs, and later Ward and Ben Marshall, were in the front rank of their kind; their style even appealed to men like Géricault and Delacroix.

Stubbs was not only a sporting or horse painter, he was a scientist. He was intent on working out a series of problems, as is particularly clear in his book *The Anatomy of the Horse*.

It was typical of him that he went to Rome only, so it is said, to convince himself that nature was and always is superior to art. By a curious paradox his own paintings possess a classical tinge in which the horses and figures, above all the horses that appear in the delicious pictures from the 1760s, are arranged as if in an antique frieze. Can it be that

after all he was inspired by what he saw in Rome? Be that as it may, of all the British painters of the period, he is one of those who paid the greatest attention to composition: the articulation of space, the erection of a design on the basis of drawings and studies.

How beautiful Britain must have looked in the eighteenth century with a succession of country houses and small towns or cities with their fresh new buildings! It might have been expected that the new architecture would have attracted more painters and produced a school of town-scape painters capable of rivalling Canaletto and Bellotto. Canaletto certainly had admirers in this country, as the contents of our collections attest, but only a few men, William Marlow, Samuel Scott and the water-colourist, Paul Sandby, managed to distil the beauty of the cities and they generally turned to London's waterfront.

British painters responded more warmly to landscape. Not that landscape painting as some would have us believe forms an indigenous part of the national tradition: its roots lie in Dutch and

Flemish painting, in the work of topographical artists like Jan Wyck and Siberechts, a tradition which was crossed with a knowledge of the great masters of the seventeenth century like Cuyp and of the classical idealistic trend associated with Claude and Poussin.

The idealistic style of landscape painting, mainly that linked with Gaspard Poussin, meant much for British painting during these years. The problem is that the Gaspardesque style has been largely misunderstood, mainly owing to the difference in the terrain between Rome and England. The essence of Gaspard's approach was a naturalistic observation of his own surroundings. He went out into the open and noted the characteristic elements of the Alban hills or the Campagna; the result was a formula only because it corresponded to the reality of the scene. A waterfall, hills seen in the distance, a clump of trees, the whole bathed in a soft poetical light, these became the stock in trade of the landscape artist. This generalized approach appealed to

WILLIAM HOGARTH, 1697-1764. *Tavern Scene: An Evening at "The Rose."*  
William Rockhill Nelson Gallery of Art, Kansas City





GEORGE STUBBS, 1724-1806. *The Melbourne and Milbanke Families*. Collection: J. J. W. Salmond, Wiltshire

British painters; in the early part of the century a George Lambert and a Wootton were producing what were then termed "variations on a theme of Gaspard."

That the British vision of nature was basically an artificial one can clearly be seen in the landscape garden where studied informality was sought as a reaction to the polished formality of the French garden. Thus Sir William Chambers was able to design an imitation Roman ruin in 1759-60 for the garden at Kew, as can be seen in Richard Wilson's delicious crisp painting of this part of the garden. The English garden was to have a widespread influence and to play its part in conditioning continental opinion to the acceptance of the romantic conception of landscape.

This ability to match mood and movement was admirably realized by Richard Wilson, the first artist who really awarded landscape an independent status in British art; his achievement, which is only now being generally

realized, can well be compared with that of his continental colleagues. It is surprising that Wilson's paintings of English landscape failed to win more admirers in his own lifetime; even his Italianate views, which were largely based on the precepts of Claude and Poussin, did not win him the reputation he deserved.

Wilson, who resided in Italy from 1752 until 1756, responded to the classical past of Italy which was increasingly to capture the mind of traveller and painter alike. Not for nothing perhaps was Wilson a Welshman, a member of a race of poets and seers. He loved the warm light of the Alban hills, the peace of the Lago di Albano and the Castel Gandolfo or the evocative view of Rome and the Ponte Molle, as can be seen in his picture of this subject, which is one of his most perfect canvases. He observed the scene with an eye for tone that anticipates the way in which Corot was to paint the city some seventy years later.

His Italianate pictures, painted back home in London, render emotions recollected in tranquillity: they are all mood, all glow. Yet, in depicting his own native scene, Wilson was a different artist. Then, divesting himself of reminiscence, he became the terse recorder of fact, icily rendering his vision of what he saw before him; the emphasis is placed as in the magical view of Snowdon on the shapes and forms, on the pattern constituted by the scene, so that a local view takes on an astonishing universalism.

It was the fusion of the French and Dutch influences, so clearly shown in *A Young Lady Seated in a Park* or *A View near the Coast*, from the earlier 1750s, that helped to make Gainsborough the great landscape painter that he was, one who propounded a particularly national form of Arcadia, the desire for an evocative world of trees and hills, that is unparalleled at this time in Britain. Gainsborough took a number of stock

figures, cows, shepherds, boys and girls (lads and lasses perhaps one ought to say) and infused them with a romantic intensity of feeling. Every passage is washed in with colour; the elements are summarized, the tempo is softened and smoothed so that the inspiration is idyllic. The figures are not identifiable; they are cousins perhaps of the inhabitants of the Island of Cythera.

Towards the end of his life, when established in London, Gainsborough's landscapes became increasingly nostalgic, increasingly romantic. The wonderful *Mountain Landscape with Sheep* of 1783, in the Duke of Sutherland's collection, is just such a picture. Here the picturesque is combined with the sublime; the boulders and rocks, the

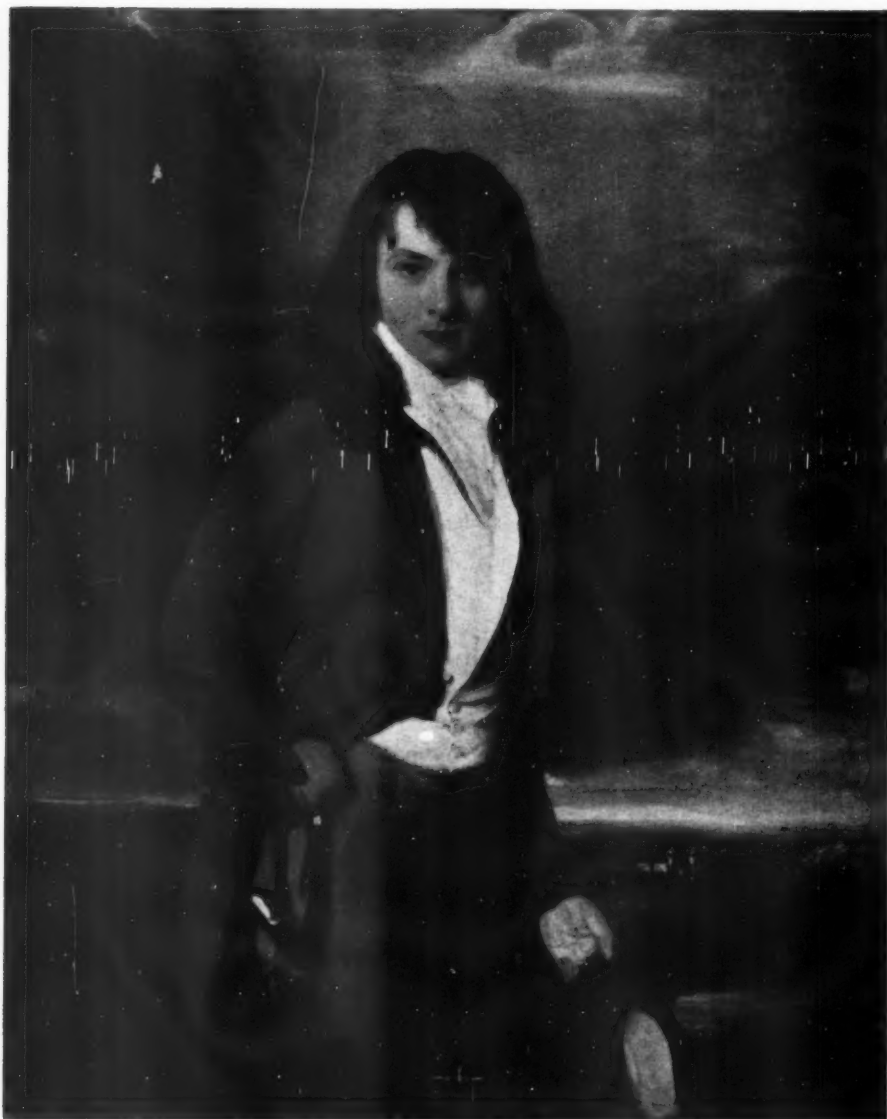
caverns that can be suspected, the town glimpsed in the middle distance, the figures turning round the bend, is this a real or an imaginary world? This is a creation of high order which leads us away from reality into a flight of fancy, one that anticipates Turner and much of modern art.

In the 1770s and 1780s a change occurred in British art. Not only was this the time when Gainsborough painted his late landscapes but, in 1785, Alexander Cozens published his famous essay, *A New Method of Landscape Painting* which contained his celebrated theory of the "blot." In his treatise, which may be considered as a source book for modern art, Cozens, the friend of the rich and capricious William

Beckford, suggested that automatism played a part in artistic creation. In Cozens' view, the artistic activity combined two roles: one was the automatic and evocative form taken by the blot on the paper; (the "tache," as a modern artist would say;) the other was the form taken by the blot when used as a basis for the artist's own interpretation. The character of the blot, however, was controlled by the artist's imagination: an affinity existed between the two functions, one not dissimilar from Coleridge's definition of the imagination and the fancy. The primacy of places given to the imagination, to the emotions, as opposed to reason, to the classical ideal, announced the poetry of romanticism and of the fantastic, and almost the concept of "action painting."

The lyricism inherent in Alexander Cozens' art was carried a stage further by his son, J. R. Cozens. He remains one of the most polished and brilliant artists of his age, whose importance for the European romantic movement still demands clarification. Cozens, who sought his themes from the Swiss mountains or the Roman Campagna, became the artist of poetic melancholy, the lover of lonely places. His faint washes of grey and blue, tinged at times with green, possess an astonishing quality of simplicity and silence, the reflection of the deep reverence he felt for nature. There is no topographical, no picturesque element in his art. Nature becomes a source of inspiration for the release of his imagination and, as a French critic, Henri Lemaître, neatly put it, for the liberation of a privileged language which consists of the nuances of colour. Indeed, British landscape painting was appreciated across the Channel for, as early as 1786, Pahin de la Blancherie declared, "If the English are inferior to other European nations in the arts connected with the science of drawing, one must admit that in certain styles of engraving, especially landscape, they win the day."

British painting had its own personality: it possessed qualities that were not to be found elsewhere, so much is clear. However, certain departments of art failed to secure any warm support in



Britain. There were no British eighteenth century painters able to rival a Tiepolo, a Boucher, or a Chardin. How can we explain the fact that the still life which flourished in France with La Porte and many others and which had its *chef d'école* in Chardin quite failed to catch on in Britain?

Only during the past decade has the importance of neo-classicism been realized; it is now seen to be one of the most influential movements at the end of the century. Neo-classicism was to appeal to the British for a variety of reasons; neo-classicism meant different things for different men and groups. For the cultivated young man on the "grand tour," knowledge of antiquity was part and parcel of his education; it was understandable that he should have been eager to bring home classical busts and antiques, and in doing so he was adhering to a tradition that had existed since the days of the Earl of Arundel and which had inspired notable archaeological research.

Antiquity could be read in more ways than one. Antiquity was studied because it was considered to comprise the fount of all knowledge, as it was, for instance, by Winckelmann. It represented a theory of ideal beauty; the essence of beauty, it was argued, was found in the mind, not in nature. Thus, a painter like Gavin Hamilton painted antique subjects because they represented a summary of the ideal artistic virtues; they were part of an intellectual conception of art not dissimilar in some respects from the abstract theories of our own period. Yet for other painters, Romney and Angelica Kauffmann spring to mind, neo-classicism presented a gracious concept of linearity.

The inspiration of the antique, coupled with the demand for an artistic form that would represent the ideal, made of neo-classicism a style that expressed the new ideas of the time. In a sense, it was the rôle of two Americans, Benjamin West from Philadelphia and Copley from Boston, to take matters a stage further and to use neo-classical formulae to depict contemporary history. But West did more than depict the participants in classical

attire, he showed them in modern dress as in his *The Death of Wolfe* of 1770. It was left to Copley to consolidate the position with his grand series of history-paintings, *The Death of Chatham* amongst them; at the same time, he paved the way for romantic subject matter and even for "sensationalism." In his *Brook Watson and the Shark* he painted an ordinary event not dissimilar in some respects from Géricault's *The Raft of the Medusa*, and, in doing so, as Mr Richardson has remarked in his important new volume on the history of American painting, he "initiated one of the great themes of American painting, the drama of man's struggle against nature." Both these approaches to painting proved significant for the emergence of the new climate of opinion: the one was to become the servant of revolutionary and didactic art, the other of romantic passion. Gavin Hamilton, West and Copley are to be counted as the forerunners of much that was to occur during the first decades of the nineteenth century.

British art more closely reflected the trends of the new era than might have been expected. In this connection, the personality of Wright of Derby has recently begun to engage increasing attention; he represented the new outlook. The eighteenth century, in fact, was not only a perfect moment of idyllic, pastoral life, it was also an age of commercial enterprise and scientific research; the era of the Industrial Revolution was around the corner. As a friend of Wedgwood, Erasmus Darwin, Arkwright, and as a member of the Lunar Society, Wright was a highly experimental artist, going in for candle-light and industrial scenes as well as for romantic themes.

In Wright's work space was no longer clearly articulated, figures were given an unusual twist, and this was in keeping with the *fin de siècle* spirit. The variety and intricacy of the artistic movements that proliferated at the close of the eighteenth century must never be forgotten; they form part of the general artistic atmosphere. The current represented, for instance, by Horace Walpole and the "Gothick" romance (and so well evoked at

Strawberry Hill) was to contribute towards the "neo-classic horrific." The 1790s were a time, in fact, when European ideas, both political and artistic, were the subject of startling changes; these were to be as revolutionary as those of our own epoch. A James Barry, a Fuseli, a Blake emerged.

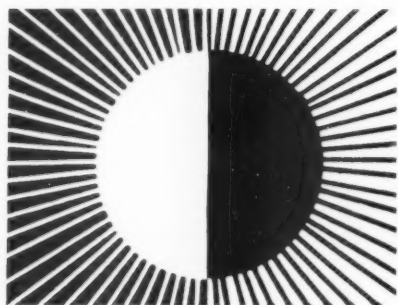
Now the ordered bases of art and of life, as sought for and achieved by eighteenth-century painters, began to crumble. Fresh exciting ideas of composition and of psychology were to assist in the romantic explosion.

What is our final impression of the age? Surely it is of the variety and complexity of the epoch and its relevance for our own period. This was an era that strove to conciliate opposites: formality and informality, classicism and romanticism, order and disorder. Its best artists sought to achieve a perfect balance; they desired equilibrium. What renders them so attractive is the consideration they showed for the logical position of the human being or the subject, a respect for the character of the individual or the nature of each substance. This was a consequence of a just marriage between reason and emotion, a marriage in which both partners secured and enjoyed equal rights. That the major contribution of eighteenth-century painting was to present an image of stability, does not lessen the fascination of its final radical phase. We who come afterwards can both treasure reason and appreciate the disorders of the irrational and assess the power of the artist to break the accepted pattern and to seek a new one. It may well be that the contemporary interest in the eighteenth century is dictated by a realization that the experiments, the valuable experiments of our epoch, may now be in the process of surrendering to a vision in which artistic order and clarity will be sought after at almost any price.

SIR THOMAS LAWRENCE, 1769-1830  
Arthur Arberley  
Los Angeles County Museum, California

*This article is condensed from a lecture given by Denys Sutton during his recent tour of Canada, under the auspices of the National Gallery of Canada.*

1) DAVID MACKAY



Paul Arthur:

1) CBC network identification. 2) Illustration for Fighting Words ("Hockey is Canada's Blood Sport"). 3,4,5) Three frames from an animated film to show different type faces. 6) Cover of the CBC's regional program schedule. 7) Drawing made during federal election telecast.

# CBC-TV / TORONTO

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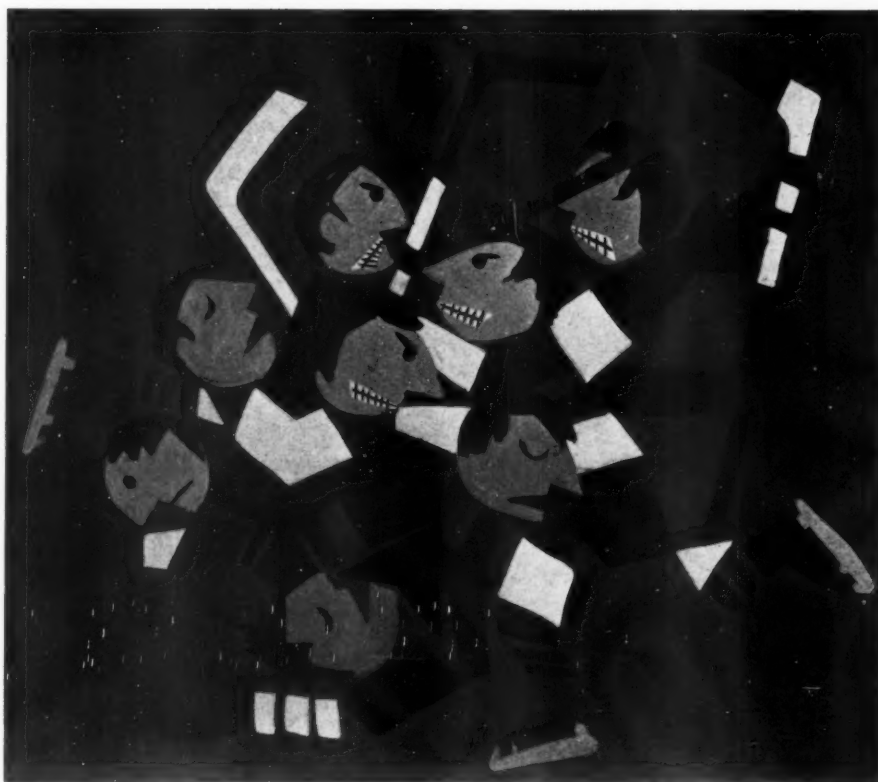
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2) GERT POLLMER



DAVID MACKAY 34 years old, born and educated in Sherbrooke, P.Q. Spent four years with the Royal Navy as a carrier pilot during World War II. Attended the Valentine School of Commercial Art and the Ontario College of Art. Later joined the RCN as a pilot and air traffic controller. Became a graphic designer with the CBC in 1952 and Supervisor of Graphics in 1953.

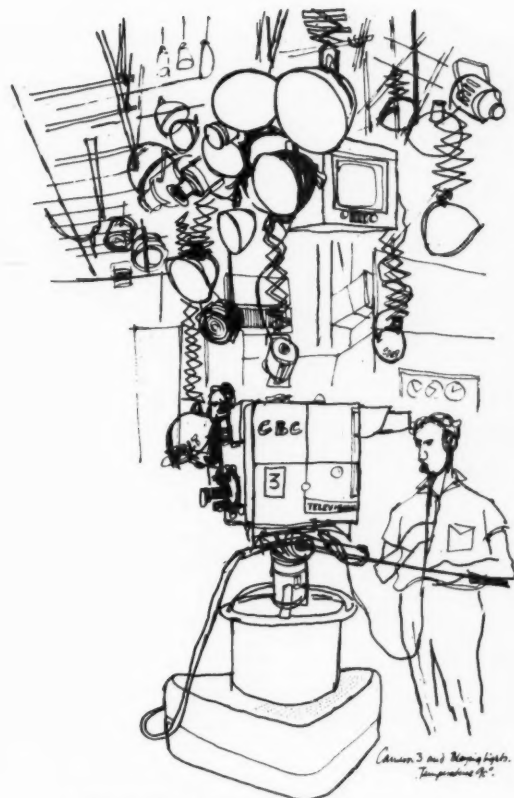
The illustrations on these pages are a lively testament to the phenomenal development of the use of graphic design in Canadian television during the last few years. Five years or so ago requests for illustrations and design were seldom made and such an article as this would have been impossible. But since then the industry has grown tremendously, and so has the demand for what are called "graphics" with the result that this department has grown from five to 25 members in just five years — and has (and this is of far greater significance) earned for itself a reputation all over the world for the consistently high quality of the work it produces. The department, unlike the prophet, has been honoured not only abroad but also in its own country where it receives



3)-5) JACK KUPER



6) GEORGE IRO



7) GRAHAM BYFIELD

many prizes in the annual exhibition of the Art Directors Club of Toronto.

This development can be credited in the main to the graphic designers themselves — a group possessed at once with a friendly spirit of competition and with the idea that, together, they form a happy team. (An indication of just how happy the team is, can be seen from the fact that in the past five years only two people have left the department.) Although they work for the most part individually on the programs assigned to them, they are constantly experimenting in groups with the possibilities of new graphic techniques.

Credit must also be given to a number of CBC producers who are capable of thinking in graphic terms and who have

faith in these artists. A great deal of encouragement has been given by the Director of Design, Leonard Crainford, and by CBC management generally. Without this, the department would doubtless cease to exist. They are provided with the equipment and the personnel which have enabled the department to develop along its present lines.

And lastly full credit for the success of the CBC graphics department must be given to its Supervisor of Graphics, David Mackay, for his enlightened art directorship. An artist himself of considerable ability and wit, he firmly believes in the abilities of the team he has assembled to work with him. He also believes that once he has assigned the right artist to the right job, and once the basic requirements

## CBC-TV/TORONTO

8) *Flip card drawing for Fighting Words.*  
 9) *Promotional.* 10) *Station identification.* 11)-  
 15) 17) 18) 20) 22) 23) *Promotionals* (13, 20: Kraft  
 Theatre; 14: Westinghouse's Studio One;  
 22: CBC Folio). 16) *Drawing used in the*  
*forthcoming film The Pounding Heart.* 19) *Subtitle for a program on child psychology.* 21) *Illustration for a children's story program.*

and the general approach to the problem have been established, the best results are only achieved by leaving the artist to work out the solution on his own. He feels that too many personalities in one piece of design stifle all sense of spontaneity and of individuality and the results he has achieved show him to be quite right. There is nothing stereotyped or studied, nothing slick or obviously contrived, about the work of his department and the purpose of the present selection of illustrations has been to show just how versatile his team is.

In addition to the production of "promotionals" (slides or cards used during station breaks to advertise a program), "openings" (at the beginning of the program itself) and illustrations for programs and for the Press and Information Department — most of which are essentially stills — the department has produced almost one hundred and fifty films of varying lengths from 20 seconds to 15 minutes and these films are a further result of collaboration among many of the artists in the department. Art from some of these is shown here.

David Mackay is very sanguine about the future of the graphic designer in television during the next five years. Colour TV should be fairly widely available and improvements in rear-screen projection (including the development of wider rear-screens) should open up new avenues of graphic expression. In addition increasing competition for audiences will undoubtedly result in an even more extensive promotional use of art work and of illustration.

The work of the CBC-TV graphics department in Toronto is, it should not be forgotten, strictly speaking that of members of a state agency. This should give us pause: one that refreshes mightily. Its achievement, which all Canadians may take great pride in, proves that government is not necessarily a stifler of artistic creativity. One could, and should, go on to say that, seen in the light of this achievement, there is no reason for inferior standards of design in any state agency or department.



8

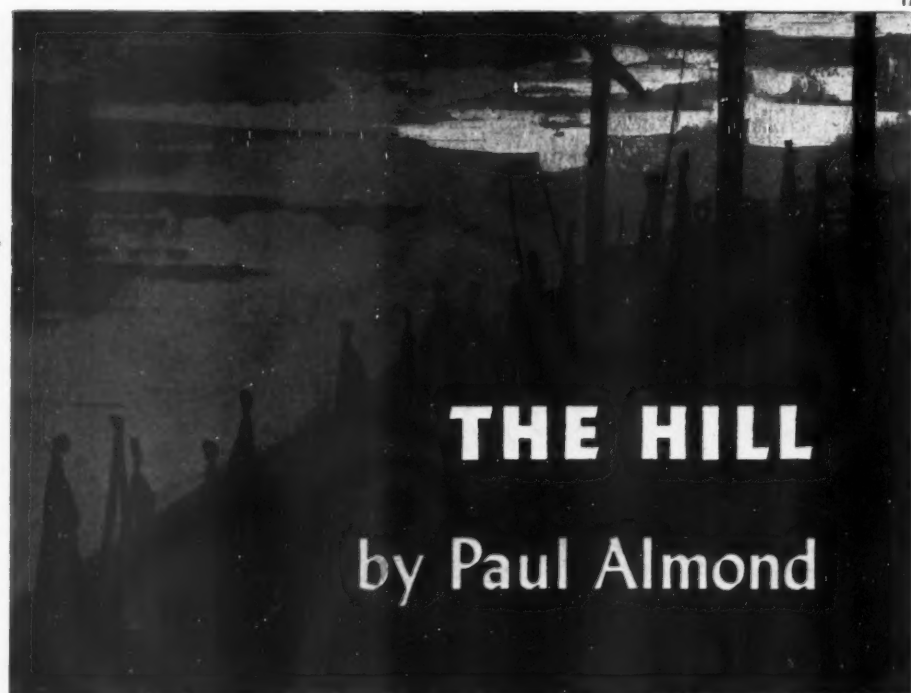


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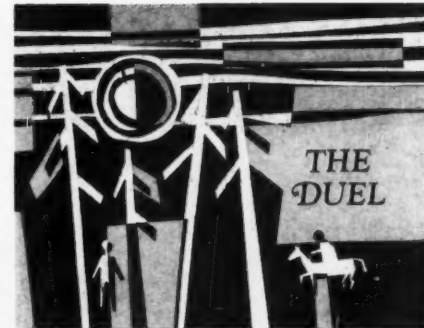
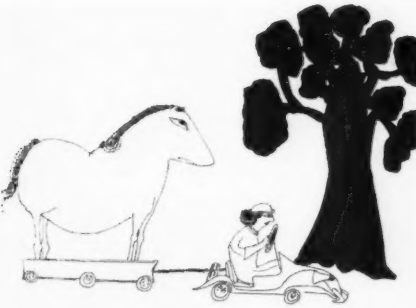
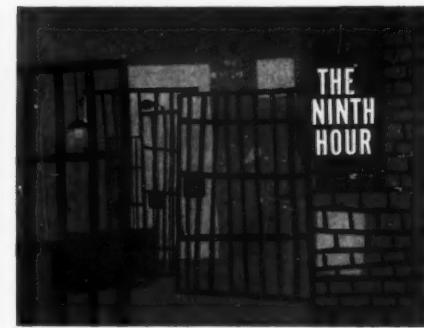
14

- 8) DAVID MACKAY
- 9) DENNIS BURTON
- 10) JACK HALL
- 11) GRAHAM COUGHTRY
- 12) DENNIS BURTON
- 13) JACK KUPER
- 14) RON MULHOLLAND
- 15) BOB BINKS



21



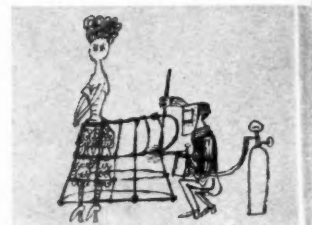
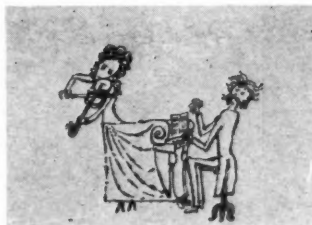


- 16) LOUIS DE NIVERVILLE
- 17) HANS KOHLUND
- 18) JACK KUPER
- 19) DENNIS BURTON
- 20) JACK KUPER
- 21) GLEN KONO
- 22) GEORGE IRO
- 23) BOB VANDERSLUYS

CBC-TV/TORONTO



25-29



24



30



31

GRAHAM COUGHTRY Born in St Lambert, Quebec, 1931. Studied at the Ontario College of Art, graduating with Eaton Travelling Scholarship. Spent year painting in France and Spain. Worked in animated film studio before joining CBC. Divides time equally between painting and CBC work, and has won numerous awards for work done in both fields.

- 24) Promotional film for Macbeth from bas-reliefs in plasticine  
 25)-29) Illustrations for a story on the bustle, used on Open House, a women's program  
 30) One of a series of illustrations accompanying a reading of a poem by Dylan Thomas  
 31)32) Promotionals.



32



33-



**GEORGE IRO** Born in Budapest, Hungary. Studied first at the Academy of Applied Arts and later at the Academy of Fine Art. In 1948 went to Rome, where he studied at the Accademia di Belle Arti, and free-lanced in graphic art, working with publishing companies and motion picture companies. In 1952 came to Toronto; first worked in commercial art and, in 1954, joined the CBC as a graphic designer.



36

33)-35) *Three of a series of sketches for use on CBC Folio (unreleased)*

36) *Series of illustrations to accompany a reading by Rawbide (Max Ferguson) on '56 in Review, a satire on the story of Bridie Murphy*

37)39) *Two of a series of illustrations for T. S. Eliot's J. Alfred Prufrock*

38) *Illustration for Shakespeare's Othello*



37



38



39



40-44



40)-48) Illustrations for Howdy Doody: 40)-44) Illustrations from the film Jack and the Beanstalk. 45)-47) Illustrations from the film Lester Lion. 48) Illustration for the program The Shoemaker and the Elves

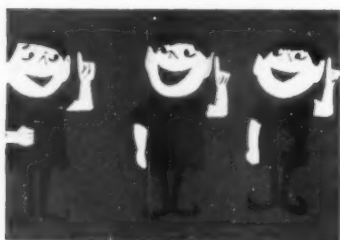


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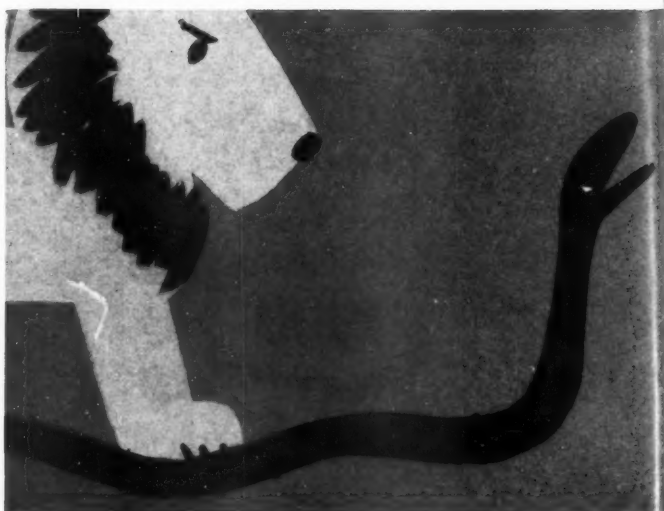
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JOHN MACLELLAN Born 1934 in Toronto. Graduated from the Ontario College of Art. Illustrated boy's book for MacMillans of Canada. Worked for the CBC since 1954 illustrating children's stories.

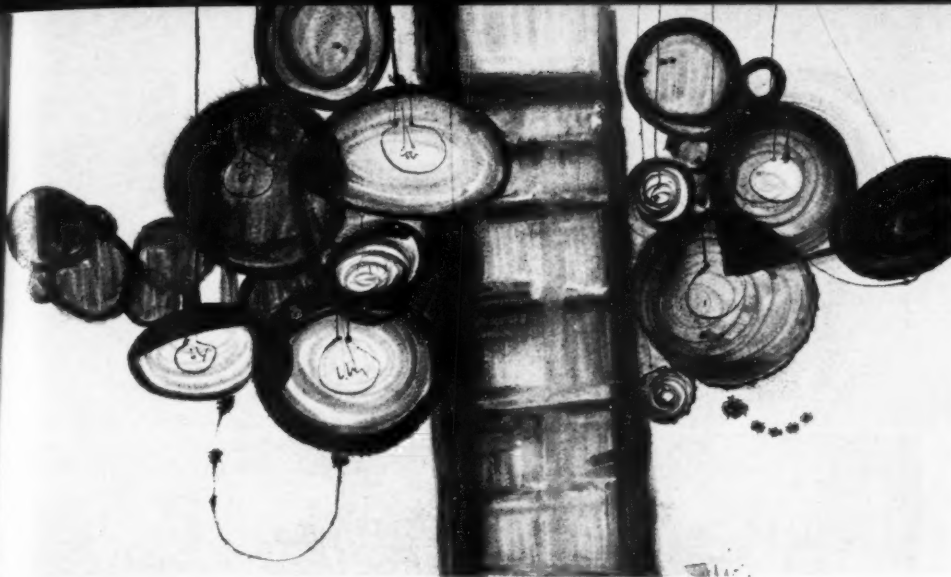


48

46



47



ALLAN MARDON Received art training at the Ontario College of Art. Graduated in 1953 and won Lieutenant Governor's Medal. Spent one year studying at the Edinburgh College of Art and the Slade School, London. Worked at the CBC, National Film Board and is now at Sherman Laws and Partners, Toronto.

CBC-TV/TORONTO

50

49) One of a series of abstract impressions made during rehearsal of Living and later shown on the program

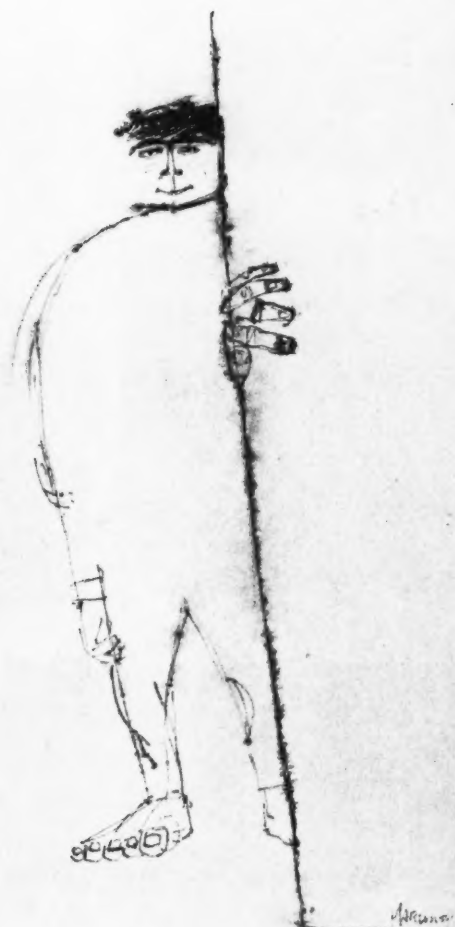
50) One of a series of drawings to illustrate John Steinbeck's reading of his Johnny Bear

If there is a secret to the success of some of the design or illustrative pieces shown here, it might be traced to a basic philosophy shared by most of our group. We share the premise that there is no average viewer, just thousands of people each with his own likes and dislikes. This premise frees us to a certain degree from preconceived notions and endless compromises. It frees us to consider each problem individually and solve it with the emphasis where it belongs.

Advertisers might benefit with an approach tending more in this direction. A great number of commercials are dull, uninspired and repetitious. The few that are excellent are invariably animation; if they do not sell, they are at least bearable. To such a visual medium, with colour around the corner, greater contributions by graphic designers in the commercial field are inevitable. Agencies now have creative directors who oversee both artwork and copy. This is a move to stress the visual and most of these men have design experience.

At this moment a few of us are trying to develop an even simpler design approach and consequently become less illustrative in certain aspects of our work.

DAVID MACKAY



51



**LEO RAMPEN** Born in Surabaya, Java. Studied at the Polytechnical Institute in Delft, Holland and at the Academie de la Grande Chaumière, Paris. Free-lanced with dress-designers and magazines. Came to Canada in 1952, free-lanced and continued studies in art history, obtaining an M.A. at the University of Toronto. With CBC Graphic Design Department since 1953.

51/52) Illustration for a reading of Somerset Maugham's *Gigolo* and *Gigolette* (51 is the complete drawing and 52 shows details seen by the camera as it pans over this and other drawings)

53) One of a great number of drawings for *Four Corners* to illustrate the Paris market. The artist also did the narration for the program

54) One of a series of illustrations for a Christmas story for CBC Newsmagazine on Christmas traditions. This one illustrates the Bavarian story of the animals which can talk on Christmas Eve



52

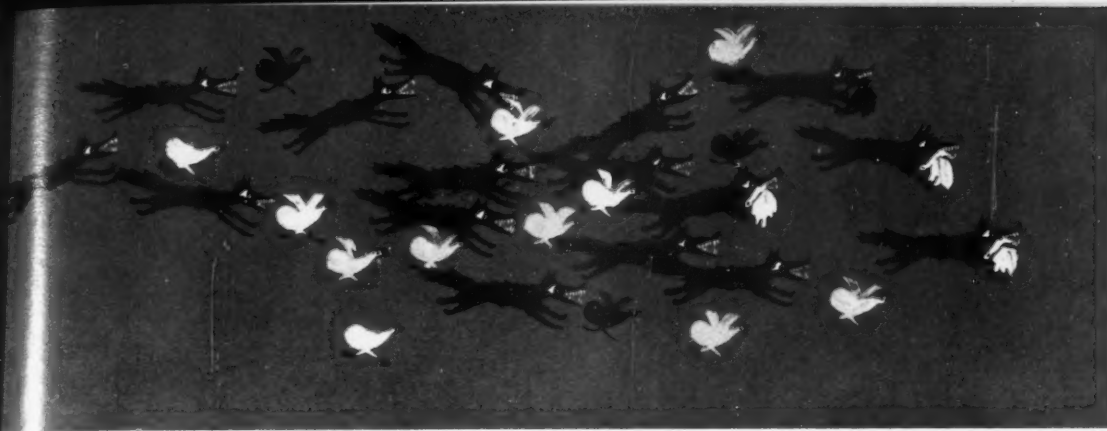


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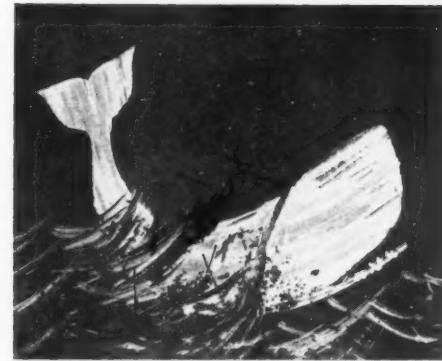
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58

55) The Boy Who Cried Wolf, an illustration from a film for Howdy Doody

56)59) Illustrations for a story used on Tabloid (56 is painted on wallpaper)

57)61) Illustrations for Fighting Words

58)60) Illustrations for the program Mr "O" (58: Moby Dick; 60: McAvity the Mystery Cat)

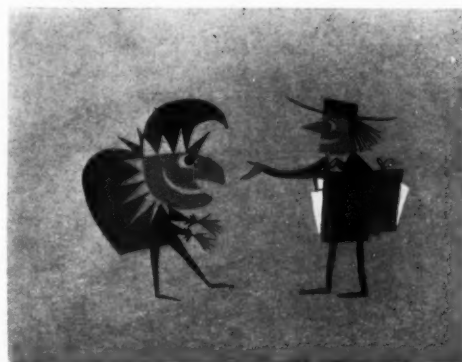
62) Illustration for The Fiddlers' Contest



59



60



61



62

GERT POLLMER Born 1924 in Vienna, studied art at the Instituut Voor Kunst Nijverheid Onderwijs, in Amsterdam. Later designed show windows for department store. Art director of *International Textile* magazine. Worked as a free-lance artist in Paris. He emigrated to Canada 1951, and has worked with the CBC since 1952.

RECENT ACQUISITIONS BY

*on the following 12 pages:*

CANADIAN GALLERIES AND MUSEUMS





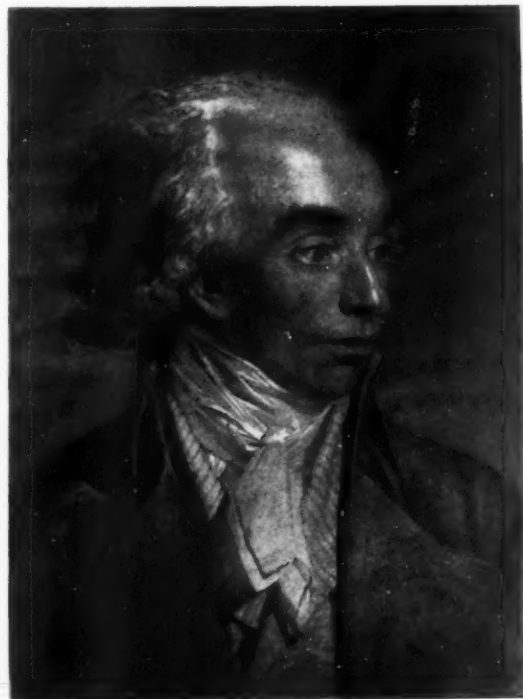
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4

RECENT ACQUISITIONS BY  
THE MONTREAL MUSEUM OF FINE ARTS

- |  |   |
|--|---|
| 1) GHITTA CAISERMAN<br><i>Studio Windows</i> | 2) JACQUES DE TONNANCOUR<br><i>Landscape, Northwestern Ontario</i>            |
|  | 3) Pottery Figure of a Warrior<br><i>Jalisco, western Mexico. c. 300 A.D.</i> |

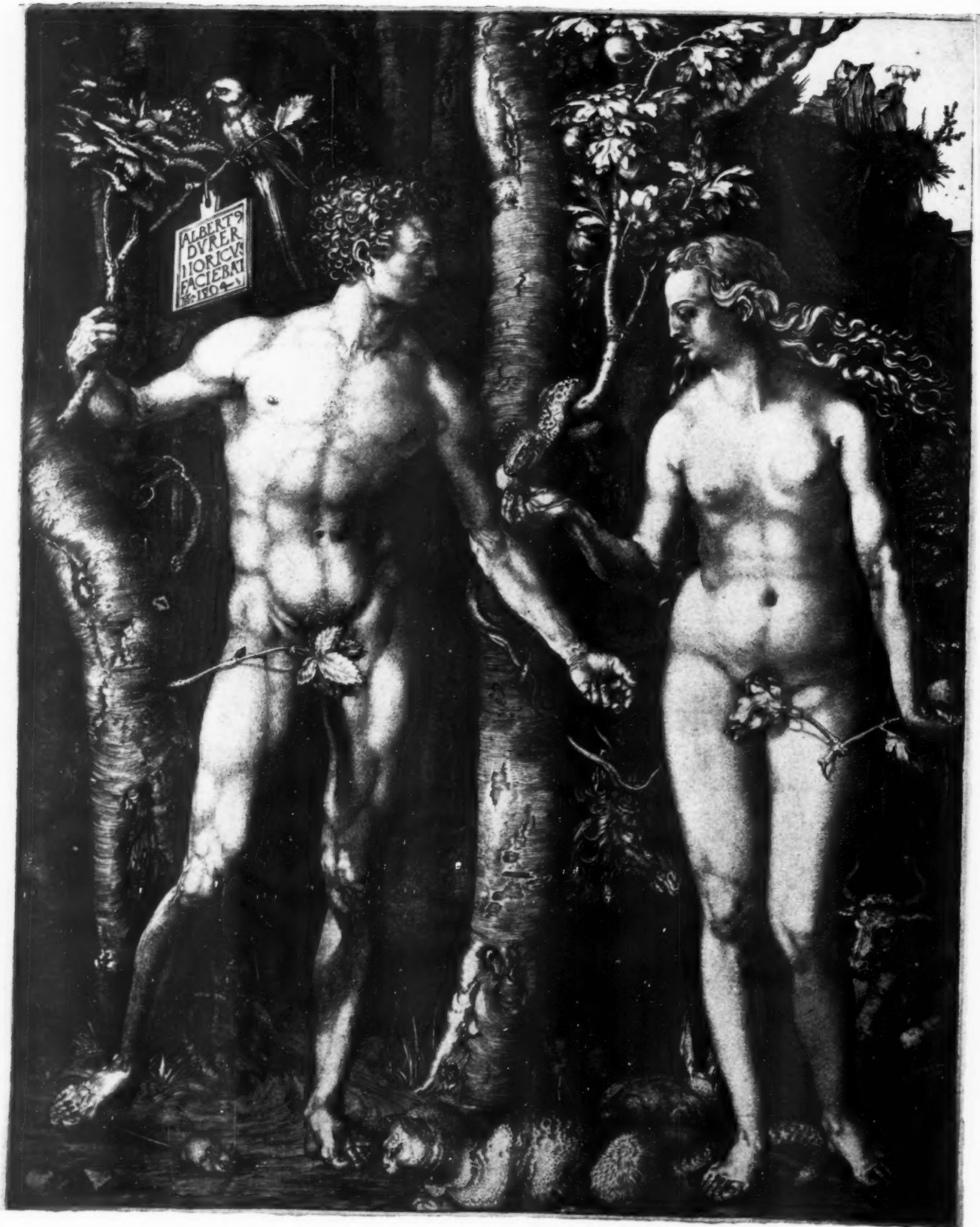


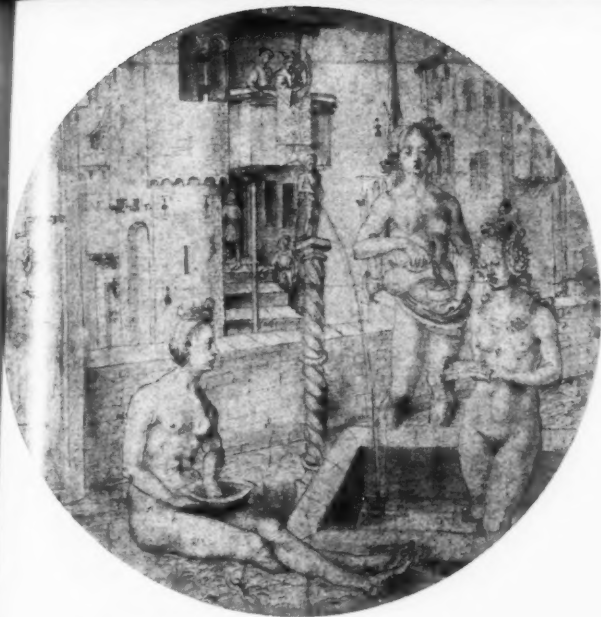
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- 4) *Battle of the Amazons*  
Roundel. Marble, carved in high relief  
Roman. 2nd century A.D.
- 5) *Black-figured Hydria*  
*Fight Between Athena and Enkelados*  
Attic. 6th century B.C.
- 6) FRANCISCO BAYEU Y SUBIAS 1734-1795  
*Portrait of a Gentleman*  
Wash drawing





2

RECENT ACQUISITIONS BY  
THE NATIONAL GALLERY OF CANADA

1) ALBRECHT DÜRER, 1471-1528

*Adam and Eve*

Engraving

2) CORNELIS ENGELBRECHTSEN (attributed to), c. 1468-1533

*Bathsheba in the Bath*

Pen and wash

3) REMBRANDT VAN RIJN, 1609-1669

*Christ with the Sick Around Him, Receiving Little Children (The "Hundred Guilder Print")*

Etching





4

5

4) SIMON VOUET, 1590-1649  
*The Fortune-teller*

5) OSSIP ZADKINE  
*The Return of the Prodigal Son*  
Bronze

6) RAYMONDE GODIN  
*Intérieur ensoleillé*



6





8

RECENT ACQUISITIONS BY  
THE NATIONAL GALLERY OF CANADA



9



7) R. C. TODD  
*The Ice Cone,  
Montmorency Falls*

8) DONALD JARVIS  
*The Crowd*  
*Pen and wash*

9) PABLO PICASSO  
*Le Guéridon*

RECENT ACQUISITIONS BY  
THE ART GALLERY OF TORONTO



2



3



1



4

1) ARENT ARENTSZ, 1586-1635  
*Skaters on the Amstel (detail)*

2) BENJAMIN MARSHALL, 1767-1835  
*Mr Dickinson's British Horse, Haji Baba*

3) SALOMON VAN RUYSDAEL, 1607-1670  
*The Ferry Boat (detail)*



5



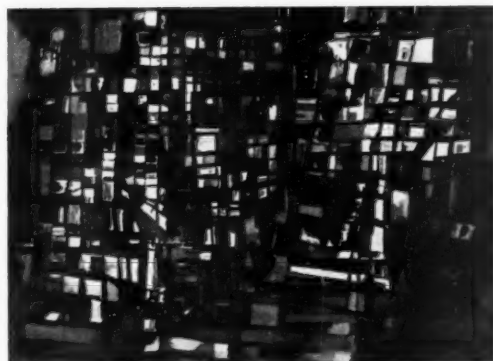
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4) BASADELLA AFRO  
*Mountain Landscape*

5) ALFRED PELLAN  
*Femme d'une pomme*

6) WALTER H. YARWOOD  
*The Lost Place*

7) MARIA-HELENA VIEIRA DA SILVA  
*Nocturnal Space*



7

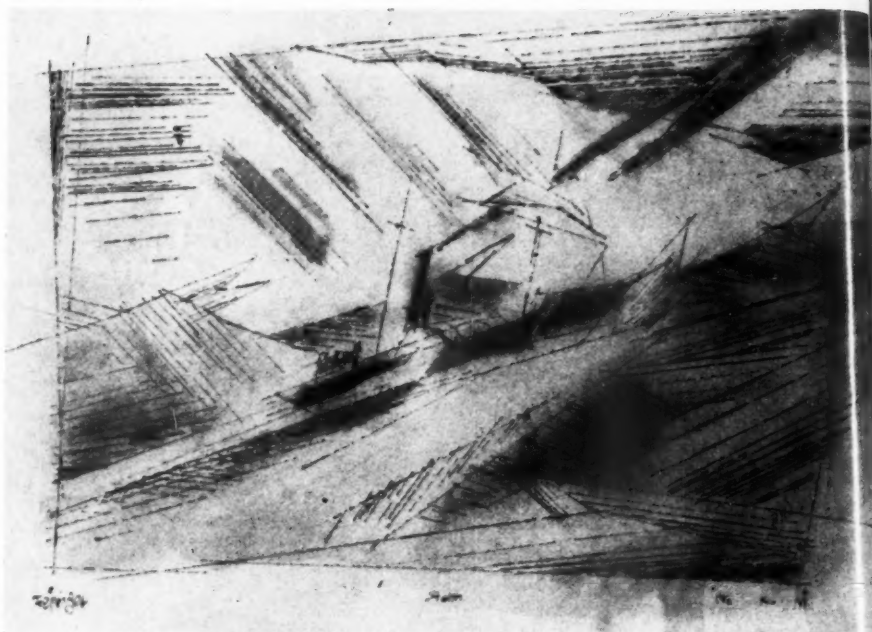
RECENT ACQUISITIONS BY  
THE ART GALLERY  
OF GREATER VICTORIA

1) LYONEL FEININGER  
*Storm*  
*Ink and water colour*

2) JAN ZACH  
*Figure*  
*Charcoal*

3) GEORGES MATHIEU  
*Composition*

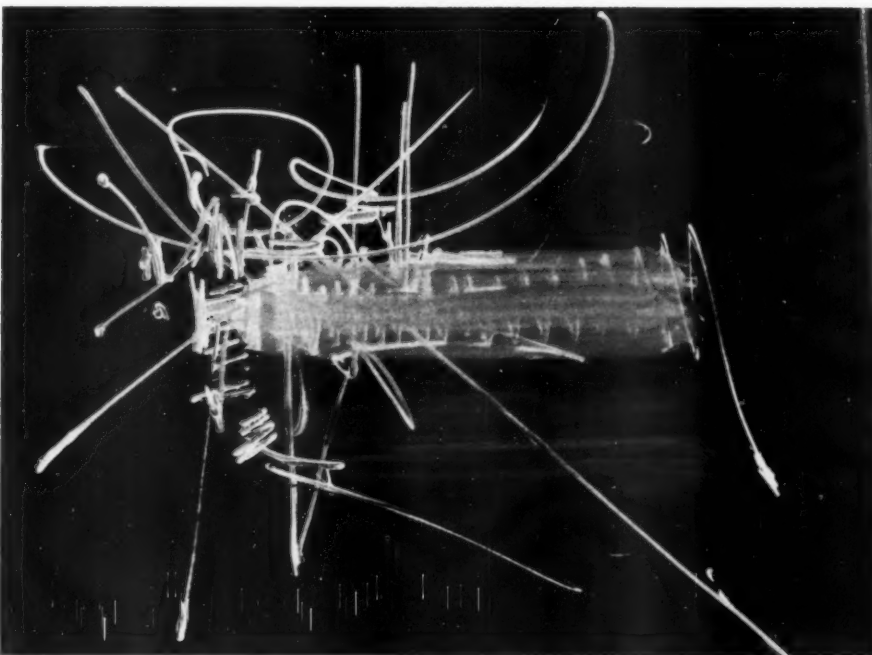
4) MARK TOBEY  
*Landscape, 1957*  
*Gouache*



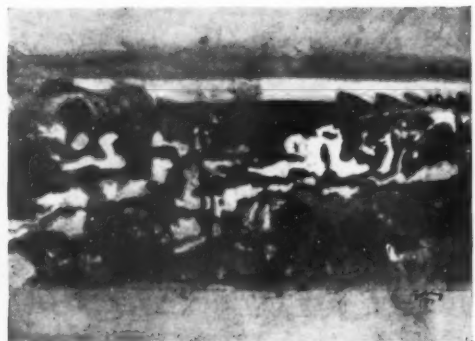
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4



RECENT ACQUISITIONS BY  
THE ART GALLERY OF HAMILTON



2



3

1) EMILY COONAN  
*The Green Door*

2) CORNELIUS KRIEGHOFF  
*The Trader*

3) CHARLES COMFORT  
*The Dreamer*



1



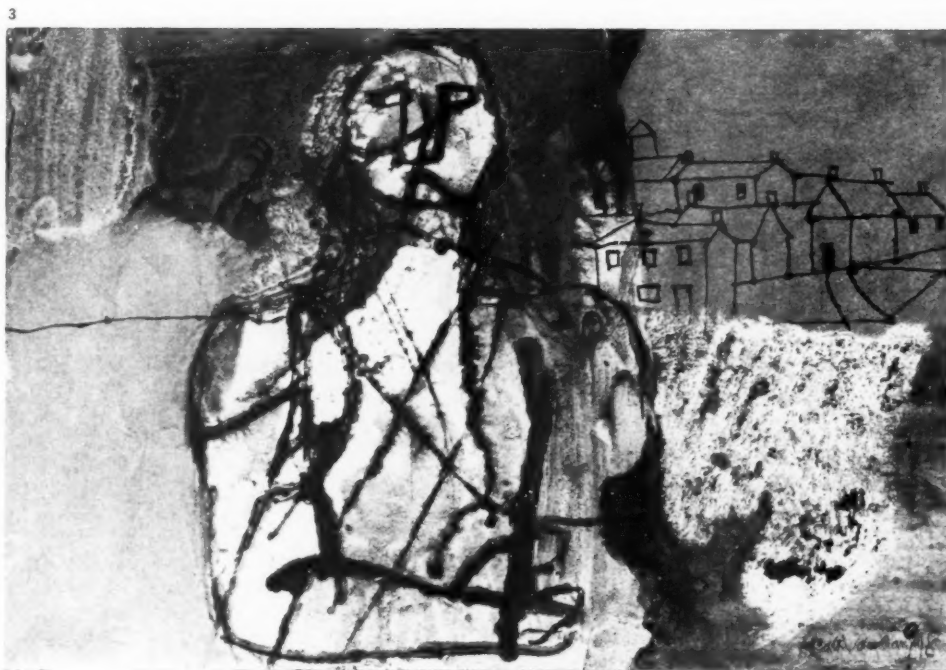
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RECENT ACQUISITIONS BY  
THE VANCOUVER  
ART GALLERY

1) PATRICK HERON  
*Black Nude*

2) PETER ASPELL  
*Black Leaves*

3) KEITH VAUGHAN  
*Oyster Fisherman*  
*Water colour*



3



## A NEW NAME IN CANADIAN PAINTING

Two portraits recently acquired by the Provincial Museum of Quebec are attributed to Jean-Baptiste Roy-Audy, a self-taught artist, who was active in various centres in the province from 1818 until his death in Three Rivers in 1848. He was one of many itinerant artists who, during the nineteenth century, wandered from town to town doing any commissions which might come their way, from sign painting to family portraits. The National Gallery of Canada in 1953 and 1956 acquired a set of five portraits of the Dion family, done evidently by the same hand.

JEAN-BAPTISTE ROY-AUDY  
*Three Portraits*

- 1) *The National Gallery of Canada*
- 2/3) *The Provincial Museum of Quebec*



# THE STATUE AND THE GAS-BUOY

by William R. Watson

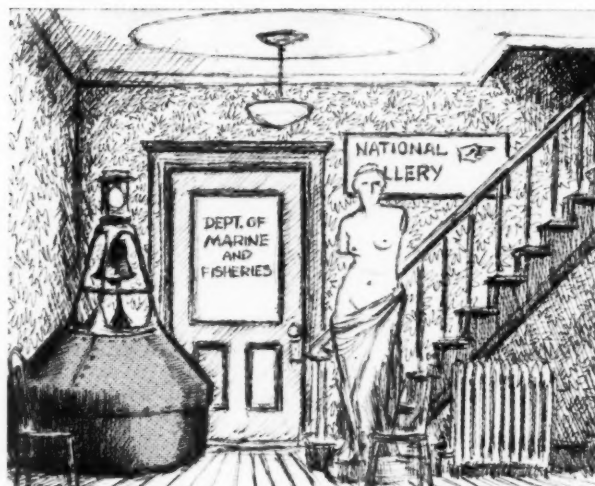
*This article, by the Montreal art dealer, William R. Watson, indicates the state of neglect into which the National Gallery of Canada had fallen by about 1907; it also shows the general apathy with which both the general public and successive governments of the day regarded this institution. It is of particular interest at this time because a new home for the gallery is now being built which will, for the first time since its founding by the Marquis of Lorne in 1880, allow the National Gallery an identity of its own and enable the collections to be properly hung.*

After I had been art critic of the *Montreal Gazette* for about a year, I was asked to go to Ottawa to write a story about the National Gallery of Canada. This seemed to me a most important assignment. It was about the year 1907, and I was very young.

The editors of the *Gazette* had never met me; to them, I was a voice on the telephone. But I had written "letters to the editor" on various art subjects, and they evidently considered me to be a man with a beard. My style of writing was based on the florid manner of Macaulay, and my knowledge of art was largely acquired from the writings of Morris and Ruskin. The combined effect was a pseudo-literary quality that apparently passed for erudition. After I accepted the assignment, I felt somewhat abashed, as I considered the National Gallery to be our equivalent of the Metropolitan Museum or the Louvre.

The principal hotel in Ottawa in those days was the Russell House. In the morning, when I asked the desk clerk for directions to the National Gallery, he said: "I've never heard of it." A policeman on the street denied knowing anything about it. Finally one citizen I met suggested that Wilson, the art dealer, might know. Mr Wilson gave me careful directions, and I was soon standing in front of a building on O'Connor Street that bore the number he had indicated. The sign across the front of it read, MARINE AND FISHERIES BUILDING.

I pushed open the door leading inside and the resulting effect was startling, for on my left was a brilliant red, up-ended, channel-marking gas-buoy, looking gigantic out of the water. About ten feet to the right of this tremendous buoy stood a full size replica in plaster of the *Venus de Milo*! This was evidently there to indicate that art had a half-share with the Fisheries Department. Indeed the Fisheries Department had the better half, for they occupied the whole ground floor of the building. On the right of the dusty statue was a steep wooden stairway with a sign NATIONAL GALLERY OF CANADA and an arrow pointing upward. At the top of the narrow stairs was an oak-panelled door; when I opened it a bell inside, dangling on a coiled spring, jangled. This caused some disturbance, for an elderly woman, looking surprised, appeared out of the shadows to the left. I asked for a catalogue and she gave me a folded sheet of paper which she picked up from behind a hinged counter, and this apparently



contained the total inventory of our national art treasures. The old lady then disappeared into the kitchen, which formed part of the same floor, and from the savoury aroma that drifted into the gallery you could pretty well guess what she and her husband were going to have for dinner. I was now the sole occupant of the place, and there were no intruders for a couple of hours. The pictures were nearly all covered with glass and had gorgeous gold frames, some of them over a foot wide. The light, from a central skylight, was adequate. What I thought about the pictures, I now have no idea, but I am sure I wrote a full description of their somewhat strange environment.

If I no longer remember what I wrote by way of criticism, I find some of the titles of the pictures quite unforgettable. Who could fail to remember *Dolly at the Sabot Maker's* (Brymner), *Mortgaging the Homestead* (Reid) or his solemn *Meeting of the School Trustees*, the pretty, pretty sweetness of *Flower Girl* (Harlamoff), the coyness of *A Little Puritan* (Brownell), for readers of Tennyson that sad, nostalgic, *A Tune of Long Ago* (Bell-Smith). Of course there was also *The Death of Wolfe*, a copy of West's masterpiece (the original of which the Gallery has since acquired), and Verner's portrait of Sir John A. Macdonald, and other pictures pertaining to the history of Canada. There were not a great many paintings altogether, many of them were diploma works from the Royal Canadian Academy, presented by the artists themselves, and others were acquired as gifts, a perilous method when not restricted by the judgement of a board. It was, however, a nice quiet place in which to linger, this long narrow room with its painted floors that gently creaked as you walked along them. The Bronte sisters would have loved it.

This was our National Gallery. It had been in existence about twenty-seven years and had got as far as one large room upstairs. It was born in a smaller room, at the Clarendon Hotel in Ottawa, where the first exhibition was held in 1880. This exhibition was organized through the initiative of the Marquis of Lorne, who thus became the actual founder of



our National Gallery. His term as Governor General having expired, he returned to England in 1883, and the Gallery apparently languished for many years, becoming a mere repository for pictures.

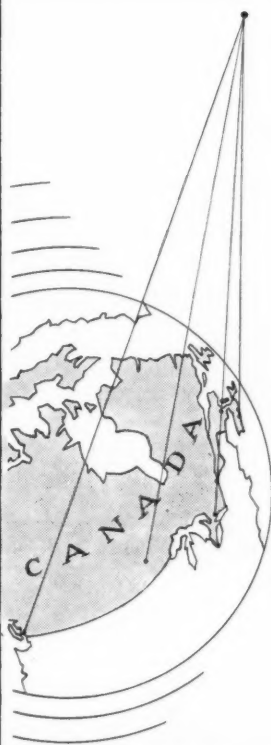
Perhaps my article in the *Gazette* shocked some people who had never seen or even heard of this strange partnership of statue and gas-buoy. For many, merely to be reminded that

we had a National Gallery and that it existed in such musty shyness, must have been a call for action. At any rate, in 1907, a great forward move was made by the appointment of an Advisory Art Council to administer the grants to the National Gallery, and in 1913 came an even more vitalizing action, its incorporation by Act of Parliament.

The next step was the appointment of a Board of Trustees and a full-time director, Eric Brown, and from that time there has been steady progress and development, right through the era of the energetic Dr H. O. McCurry, who became director in 1939 and who really gave the impetus for the wider functions the gallery has since assumed.

Our National Gallery is now of international importance and its influence on our general culture is inestimable. It has vigorously encouraged Canadian art, while, at the same time, it has avoided excessive chauvinism by the acquisition of paintings by European masters both living and dead. Its travelling exhibitions have brought works of art to all parts of the country, often into small towns where such things would never otherwise have been seen. Mr Alan Jarvis is now both its director and roving ambassador, tirelessly travelling to all parts of the country; with his after-dinner talks and lectures, he is helping to make the National Gallery known as a vital institution. Under his direction we anticipate an even greater future, and hope soon to see it occupy that splendid and appropriate building that looks so inspiring on the drawing boards of its architects.

WILLIAM WATSON



## EATON'S OF CANADA

**... vast, exciting, vigorous, like Canada itself**

You'll find Eaton's at the Pacific coast where gardens are gorgeous and forests are fabulous. You'll find Eaton's in Newfoundland where Atlantic icebergs loom on the skyline and the land is rich with iron. Eaton's is here, there and everywhere, across Canada from ocean to ocean—on the French-speaking banks of the St. Lawrence, in the big cities; in the market towns and mining towns; alongside the wheatfields and oilfields; on the fringe of the prairies and the foothills of the Rockies.

EATON'S is the largest department store organization in the British Commonwealth: Department Stores; Mail Order Centres with Catalogue circulation in the millions; Order Offices; Factories . . . Eaton's is as Canadian as its 85% bought-in-Canada merchandise; as cosmopolitan as the famous products of other lands imported through buying offices in the British Isles, France, West Germany, and the U.S.A. Like Canada, Eaton's dates back to mid-Victorian days—founded in Toronto 1869, by the grandfather of the present Head of the Company.

**THE T. EATON CO. LIMITED**  
CANADA

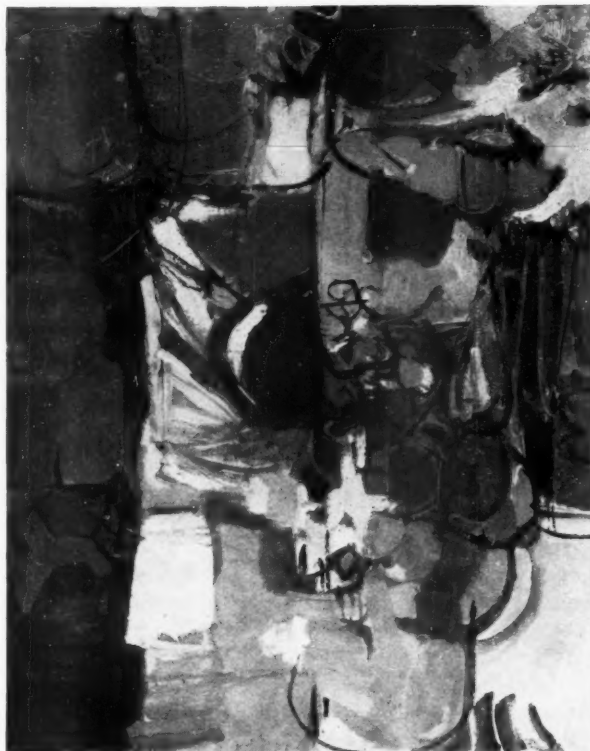
## Coast to Coast in Art

### Industry Promotes a Contest for Contemporary Painting

There are many ways in which Canadian industry is encouraging the arts, as in the commissioning of mural paintings for office and factory buildings and the financing of films on the arts and crafts. Our easel painters also are obtaining help from industry. A recent example is the successful sponsorship of an art competition by the



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chemical corporation, Monsanto Canada Limited. Over four hundred entries came from all parts of Canada and six awards for painting were given with a top prize of \$500.

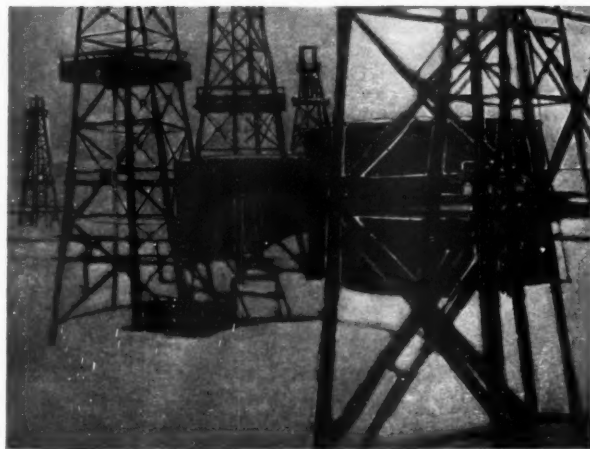
First prize went to Tom Hodgson of Toronto for an abstract composition entitled *This is a Forest*. The winner of the second prize was Gerald Trottier of Ottawa and the others granted awards were: Tony Urquhart, Niagara Falls; Bruno Bobak, Vancouver; Alex Colville, Sackville, N.B.; Ronald King, Toronto. A group of the best of the entries has been selected by the National Gallery as a touring exhibition, which is now showing in various Canadian cities. The paintings by Trottier and Colville were also purchased by the National Gallery.

The contest was judged by the artists, Jacques de Tonnancour of Montreal and B.C. Binning of Vancouver, and by Alan Jarvis, the Director of the National Gallery of Canada.

1) TONY URQUHART *Christmas-scape*

2) TOM HODGSON *This is a Forest*

3) RONALD KING *Oil Derricks*



3

### Canadian Arts Council Moves Headquarters to Quebec

With the election of Jean Bruchesi as president, the headquarters of the Canadian Arts Council moves to Quebec. Mr Bruchesi, who is Under Secretary for the Province of Quebec and who has been long noted for his interest in the arts, succeeds John Parkin, Toronto architect. With him were elected Gratien Gelinas, Montreal, as first vice-president, and Arthur Gelber, Toronto, as second vice-president. Claude Picher, Quebec, is now secretary and Edouard Fiser, Quebec, becomes treasurer. One of the first tasks of the new executive will be to find a new name for the organization, to avoid confusion with the Canada Council. Dr A. W. Trueman, Director of the Canada Council, was the guest speaker at the annual meeting at the Arts Council in Toronto.

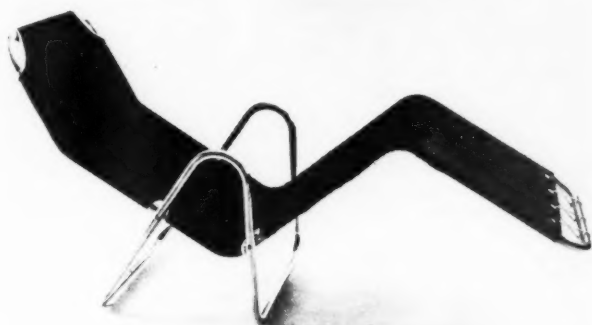
### Do you Own a Canadian Painting?

Ten years ago the Women's Auxiliary of the Vancouver Art Gallery sponsored the first DO YOU OWN A CANADIAN PAINTING exhibition and sale, an event which has been repeated each year with increasing popularity and success. As a result many people in Vancouver now do own Canadian paintings. And a few also own Australian paintings for, to mark its tenth anniversary, the organizers of the exhibition this autumn added work by a number of Australian artists. There were 65 Canadian painters and sculptors and 23 Australian painters represented and, in general, the level of quality was higher than previously. This was helped by the removal of restrictions regarding size and by the offering of substantial cash awards; a purchase prize of \$500 went to Jack Shadbolt for his painting *Medieval Town*

and other awards went to the painters, Gordon Smith of Vancouver, Léon Bellefleur of Montreal and Lawrence Daws of Australia. Prizes for sculpture were given to David Marshall and William Koochin.

### Decorative Art and Industrial Design Given Awards

Industrial design was honoured for the first time in the Artistic Competition of the Province of Quebec last autumn when Julien Hébert of Montreal received a prize of \$500 for an aluminum chair which we illustrate here. The same chair had previously been awarded an NIDC Design Award, and had been shown in the Canadian display at the Triennale in Milan, Italy, three years ago.



Furniture as well as ceramics and other decorative articles also were given prizes in the decorative arts section of the competition. A chair designed and made by Claude Fournel of Montreal obtained one of the third prizes in that section, where the first prize was divided between Fernand Leduc and Denyse Beauchemin, both also of Montreal.

*Two prize-winning chairs from the Artistic Competition of the Province of Quebec, 1957. Left: aluminum lounge chair by Julien Hébert; right: wood and upholstered chair by Claude Fournel*



### Canada at the Eleventh Triennale, Milan

This installation photograph taken in the Canadian section of the XI TRIENNALE DI MILANO gives a fairly complete idea of the Canadian presentation. It was Canada's second appearance at the Triennale, the world's finest exhibition of industrial design and the decorative arts.

The Canadian display was in a long and narrow room divided in two. One half (foreground) was devoted to the furniture designed by Robin Bush for use in the guest houses and workers' bedrooms in Kitimat, B.C. A miscellaneous selection of interesting products and works of art were shown in the other half (on the right). Canada's exhibit was unique in having a social theme which was emphasized

by a tall entrance panel illustrating a Kitimat worker with his lunch pail standing behind an oiled walnut chair of contemporary design. "Ellipse," a printed fabric designed by Micheline Knaff for J. & J. Brook of Toronto, was stretched over the back of this panel. The fabric is predominantly black and white with orange and moss green, and these colours were repeated throughout the exhibition.

In the Robin Bush room, the end wall was entirely covered by an enlargement of an aerial view of Kitimat. Actual samples of Robin Bush furniture were displayed on the floor, while on the adjoining walls mounted photographs of the Kitimat furniture *in situ* were used.

In the other room the most arresting item was a large sand-sculpture mural by the Primavera Design Group in Toronto (not shown in the photograph), who also supplied the terracotta fisherman seen on the coffee table in the foreground. The other terracotta figure on the low cedar shelf is *Femme rayée de gris* by Louis Archambault of Montreal. The triptych shown on the far partition is by B.C. Binning of Vancouver. Paintings by Takao Tanabe and Harold Town were also exhibited.

The general level of the Eleventh Triennale was very high but lacked some of the magic of earlier presentations, especially that of 1954. However, some sections still were superb. An interesting contrast in presentation was that of Sweden and Japan. Sweden's area was entirely in white, ice blue-green, and dulled aluminum, and was comprised almost exclusively of glass, both clear and smoked, accented by occasional pieces in ruby or turquoise. The effect was that of an Arctic snowdrift, pure, sparkling and intensely cold. Japan's exhibition, on the other hand, was rich and dramatic. The walls and ceiling were black; the floor was covered with egg-size, smooth, charcoal-grey stones through which paths of off-white marble were laid. Low hanging fixtures dropped pools of light on square boxes on which were displayed china, stainless steel, Japanese lacquer and other industrial products.

*Canada displays its industrial design in Milan*





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## International Recognition for Harold Town in Exhibitions in Both Europe and South America

Harold Town has been winning recognition abroad for his single autographic prints, a type of art creation quite personal to him. An example of one of them is reproduced on page 24 of this issue. First came the announcement last summer by the judges at the Second International Exhibition of Prints at Ljubljana, Yugoslavia, that they had awarded him an honourable mention. Then a few months later in the Bienal di Sao Paulo, Brazil, which is the most important exhibition of modern art being held regularly in this hemisphere, he received a first prize for graphic art. This is the first time in many years that a first award in any great international exhibition has gone to a Canadian. Town, who lives in Toronto and whose art career has developed almost wholly within that city, claims that the influences on his work are, to a large extent, local and personal and that his subjects, however abstract they may appear to be on the surface, are related closely to his environment.

The following Canadian print-makers, besides Harold Town, were invited to participate in the Second International Exhibition of Prints in Yugoslavia and did so: Paul Beaulieu, Alistair Bell, Léon Bellefleur, Bruno Bobak, Albert Dumouchel, Roland Giguère and Rudolph Kovac.

A correspondent who was in Ljubljana reports to us as follows: "Visitors appeared to show genuine interest in the really excellent Canadian section. Local artists in particular were impressed by the quality of Harold Town's work, which was considered one of the high points of the exhibition which included from other countries important contributions by such famous artists as Tamayo, Picasso, Hartung and Zadkine."

## Students Finance the Purchase of Canadian Art at the University of British Columbia

In the newly opened extension to Brock Hall, the student union on the campus of the University of British Columbia, has hung eight paintings by Canadian artists. Purchased from a student fund set up for the purpose, they form the nucleus of what may well become a large and important collection. As long ago as 1940 interest in this project began and the first painting was bought in 1948. The collection really became established, however, after 1956 when a student vote authorized that ten cents be assigned to the art purchase fund from each fee paid to the student's union; this figure has now risen to 15 cents per student. The collection itself is administered and selections for purchase made by a committee of three students and two faculty members who have so far shown a commendable ability to recognize and buy good paintings, for the collection, although small, is discriminating. The works are: a sober canvas of a deserted village by Ed Hughes; a recent Lawren Harris *Northern Image*; a lyrical abstraction *Painting Full-grown* by Tom Hodgson; *The Island* (1956) by Jacques de Tonnancour; *Landscape of an Interior Place* (1957) by Tak Tanabe; *Coast Emblem*, a superb landscape by John Korner; *The Shawl* by Jack Markell; *Mosaic for Autumn*, a recent canvas by J. L. Shadbolt. Most of the paintings are large in scale and hang very well in the long lounge-corridor connecting two parts of the building, but a time is foreseen when the collection will spread throughout Brock Hall.

The large and important group of Canadian paintings in Hart House, University of Toronto, was likewise acquired with funds raised by students, but not by a general levy as is the case in British Columbia.

## DESIGNING FOR AGATES

Nova Scotia, lying as it does, close to the continental shelf, has many outcroppings of economic and rare minerals.

Harold and Winifred Fox of Kentville have for a number of years been using one of these rare minerals, the agate, around which to produce their distinctive hand-wrought silver jewellery.

In discussing design they state: "Ideas for designs for our jewellery come to us from many sources, and at odd times. They may come while we are fly-casting on a quiet lake in early spring, or they may come while we wait, before dawn, behind a duck blind on the Minas Basin Marshes, or again the personality of the individual wishing the piece of jewellery may influence its setting. We always design our settings to compliment the individual agate and do not force our stones to fit a given setting. We believe that some force beyond our control ultimately will bring the two together without undue haste or striving on our part."

This belief was strengthened by their experience with the set of agate jewellery made for Queen Elizabeth when, as Princess Elizabeth, she visited Canada in 1951. Some months previous to receiving the commission to do this work, they had found a piece of rare, blue agate with a high incident of golden yellow and an all-over pale pink blush. This agate was so unusual and beautiful they both felt it should be put away for a special purpose. When they received the commission to do the set, as a gift to Her Majesty from the people of Nova Scotia, they unhesitatingly knew what that purpose was.

Winifred McGill was graduated in Fine Arts, from Mount Allison University, in Sackville, New Brunswick. Soon after graduation she met and married Harold Fox.

It was not until some years later, however, during her husband's convalescence from a serious illness that they, together, became interested in collecting and polishing some of the agates which as children, during excursions to the Fundy beaches, they had found and learned to love. Harold Fox, in a short time was producing



HAROLD and WINIFRED FOX



*Silver pendant with agate chosen for the Brussels World's Fair, 1958*

symmetrically ground, highly polished stones on equipment he had planned and made himself. As the two of them worked together they began to realize that their craftsmanship would not be perfected until they themselves designed and made the settings. Here the training Mrs Fox had received in design was put to use and with her husband as a pupil they were soon creating interesting jewellery of mature originality and merit.

Once the stone is cut and polished then comes the designing of a setting to hold it. Some of their most beautiful and rarest agates are mounted in perfectly plain settings, others in more intricate designs, but regardless of the choice of design the underlying thought behind each piece is that it must be conceived to enhance the individuality of both stone and wearer. The setting must never be allowed to dominate. The pattern in the agate may suggest a stylized flower or leaf design or, as with one of their recent pendants, an abstract design. This pendant won first prize at the 1957 metal and wood exhibition in Saint John. It will also be shown in the Canadian Pavilion at the Brussels World's Fair 1958.

MARY E. BLACK

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CANADIAN ARTISTS ON VIEW



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## New Books on the Arts

*The Taste of Our Time. PARIS IN THE PAST. By Paul Courthoin. 149 pp., 70 colour plates. PARIS IN OUR TIME. By Paul Courthoin. 142 pp., 70 colour plates. New York: Skira Inc. (Canadian distributors: Burns & MacEachern, Toronto.) \$6.50 each.*

The inexhaustible treasure house of Paris as subject matter for the painter is here revealed in the work of over seventy artists from Fouquet and Pol de Limbourg to Picasso and the late, rightly lamented, Nicolas de Staël. Since a reviewer should express a preference, it seems to me that even after the lapse of fifty years the impressionists still carry the day. Of their number, the palm goes to Pissarro, here represented by five evocative canvases, among which the delightful contrast of *Boulevard Montmartre* and *Boulevard des Italiens, Morning Sunlight* sum up everything that a nostalgically inclined Celto-Saxon feels about the City of Light.

For those with differing personal preferences, Skira provides us with just about everything: the swishing silks of Guys; the sombre tenderness of Daumier; a strangely innocent seventeenth-century panorama across the Seine basin; a horrifying *Massacre of St. Bartholomew*; the pink flesh and blue ribbons of Watteau; Marat bleeding to death in his bath and Napoleon crowning himself (Madame La Mère licking her chops in the background) from David; an interlude for two romantic Englishmen, Bonington and Turner; the great glorious high noon of impressionism ushered in by Monet's tumultuous *Gare St. Lazare* and out with Lautrec's probing brush; then the fauves and the great contemporaries.

A rare and wonderful treat. The rift in the lute? The plates, imperfectly glued and loose at the edges, are a real hazard for eager fingers.

GRAHAM MCINNES

*Oxford History of English Art, Vol. VIII. ENGLISH ART, 1625-1714. By Margaret Whinney and Oliver Millar. xxi + 391 pp.; frontispiece + 96 pl. Oxford: Clarendon Press. (Canadian distributors: Oxford University Press, Toronto.) \$10.00.*

The reign of Charles I is one of the most significant ones in the history of English art. It was the collecting activities of the king and of some members of the court circle, especially Lords Arundel and Buckingham, that set European examples before English artists, and in so doing played a great part in bringing England into touch with the centres of European art at the time, France and Italy. The impact of the European baroque on England and its acceptance or rejection is the theme of the new volume of the *Oxford History of English Art* covering the years from 1625-1714.

Baroque is the art of force, struggle and contrast; it is no accident that it coincides in time with the rise of political absolutism in Europe. The endeavour to create an impres-

sion seems to be the feature basic to all of it. In architecture and in the three-dimensional arts it expresses itself by mass, bulk and an effect of highly decorated splendour. In the figure arts it is marked by the combination of growing naturalism with a general effect of heroic magnificence.

This volume opens with a brief chapter entitled "Aspects of Taste", dealing with the period in general. The advances of the reign of Charles I were to a great extent blotted out by the Civil War and the Commonwealth; those of Charles II by the short but fierce reaction which followed the Revolution of 1688.

After this the book considers the various arts chronologically. The main stress is divided between architecture on one side and painting on the other; the overwhelming stress on architecture that has marked two of the three already published volumes of this history is not present here. Early in the period the very English Renaissance classicism of Inigo Jones dominates the field of architecture and the early Stuart portraitists that of painting. The greatest event of the 1630s is Van Dyck's stay in England and the beginning of the so-called "Van Dyck tradition." This first sign of the baroque in England was decisive for many years.

After the Restoration of 1660 we see the baroque influence spread over a wider field. Its clearest expression is perhaps in architecture and its greatest monument undoubtedly Wren's St. Paul's. Lely and Kneller in painting, Pierce Bushnell and Gibbons in sculpture all show other aspects of it. The book casts a glance at the miniature school of Samuel Cooper and at the beginnings of the English landscape school. There is a welcome section on the type of decorative painting that forms so striking a mark of the baroque, and on Sir James Thornhill as the greatest exponent of it. A rich and varied feast is provided for the reader both in the text and the illustrations; as an introduction to the arts of the period this volume is to be highly commended.

GERARD BRETT

*Oxford History of English Art, Vol. IV. ENGLISH ART 1216-1307. By Peter Brieger. 299 pp., 96 pl. + frontispiece. Oxford: Clarendon Press. (Canadian distributors: Oxford University Press, Toronto.) \$10.00.*

To many Canadians, Professor Brieger is already well known as the head of the Department of Art and Archaeology at the University of Toronto. To those who do not know that he is also an eloquent writer on medieval art, the present book will come as an unexpected pleasure.

It forms Volume IV of *The Oxford History of English Art*, which will eventually run to eleven volumes, each by a scholar of international reputation. Linking Volumes III and V, which have already appeared, it not only brings together the scattered results of recent research but also presents a personal view of the stylistic development as a whole.

The period covered by the reigns of Henry III and Edward I is divided into three phases, each corresponding with one of the traditional divisions of thirteenth-century English architecture—early English, geometric, and early decorated—but characterized in the wider field of art by a change in patronage. The first of these, the "episcopal" phase sees the emergence of a truly national style under the leadership of the secular clergy in the first half of the century. Such classics as Salisbury Cathedral and the figure sculptures at Wells, expressive of the harmony "between reason and faith, between heaven and earth," mark the culmination of English Gothic art. At the middle of the century this is followed by a "regal" phase, in which Henry builds and decorates Westminster Abbey as a royal church in emulation of the Saint Chapelle of his brother-in-law, Saint Louis. Its cosmopolitan manner reflects the king's strong political ties with the Continent and, although the Angel Choir at Lincoln reasserts the native tradition, it too expresses the chivalrous ideals of the royal court. This in turn gives way to a "seigneurial" phase in the last quarter, during which patronage spreads to the wealthy gentry and merchants, and the spiritual unity of society dissolves. An interest in the more tangible aspect of reality is shown in the greater sense of space in architecture and sculpture, and the more individual and particular treatment of natural forms.

Into this framework are fitted studies on such subjects as bibles and psalters, the illustrated apocalypses, and castles, which will be of lasting value to the specialist as well as of general interest to the layman.

There are one or two typographical errors, and the plates are sometimes inadequate, particularly among the architectural examples. But these are minor flaws in an otherwise handsome production. The matter itself is set forth with that rare blend of precise analysis and sensitive interpretation, and that infectious enthusiasm, which are the handwriting of a dedicated scholar and an influential teacher.

W. S. A. DALE

*THE CANADIAN COLLECTOR. By Gerald Stevens. 97 pp.; 47 ill. Toronto: Ryerson Press. \$10.*

Those who are interested in the decorative arts in Canada have long felt the need for more basic reference material in the fields of glass, pottery, furniture and fire-arms. Actually much more information existed on these subjects than was commonly realized, but this was uncoordinated and so dispersed in old magazines and directories that it was extremely hard to find. Although silver, church art and allied crafts in old Quebec have been treated exhaustively by Ramsay Traquair and Marius Barbeau, it has remained for Gerald Stevens, author of *The Old Stone House* (1954) and *In a Canadian Attic* (1955), to gather together in a single attractive volume the dissociated information on nineteenth-century Canadian glass-blowers, potters, cabinet-makers and gunsmiths.

*The Canadian Collector*, in a limited edition of 750 copies, is somewhat of a collector's item in itself. It has been written by a collector for collectors who, whether they are private persons, professional museum workers

or reference librarians will find it a valuable tool. The 43 illustrations, the lists of firms and of individual craftsmen, and the bibliography are especially useful in dealing with objects from Ontario and Quebec, and while one could wish for more references on the Maritimes and for more specific dates within the century for the individual craftsmen, the book as a whole makes a welcome contribution to the field of Canadiana.

ALICE J. TURNHAM

**THE CRAFT OF OLD MASTER DRAWINGS.** By James Watrous. 170 pp., 63 plates. Madison: University of Wisconsin Press. \$10.00.

A comprehensive study such as this of the techniques of drawing with a critical re-evaluation of past techniques and an assessment of new materials and procedures has long been needed.

The publication in 1919 of *Die Handzeichnungen* by Josef Meder, formerly curator of the Albertina in Vienna, had provided the art historian and student with a handbook on the history and techniques of old master drawings which still remains today one of the richest sources of information in this field. But as James Watrous, the author of this new publication, points out: "The very breadth of Meder's work . . . posed numerous questions, especially with reference to the sources and physical nature of the materials of drawing . . . Therefore," he says, "this volume places its principal emphasis on the results of laboratory experiments and studio studies . . ." and he presents his

findings and those of his collaborators especially for "contemporary artists, scholars and students of drawings in the United States."

This does not detract from the book's general usefulness. It is most usable, readable and informative, covering every aspect of drawing media from the reed pens and metal points used by the earliest masters to the "modern" fabricated chalks, pastels and crayons of our own time and it is interesting to note how little, fundamentally, these media have changed.

The book is not only well illustrated with numerous reproductions of drawings old and modern, but also with many microphotographic enlargements of details showing the different qualities of line produced by the use of different instruments and media. There are also diagrams of methods of preparing tools and tables of pigments and dyes available and of results of experiments.

Here, therefore, is a body of knowledge about drawings which is essential for all those interested in this field but which has not before been readily available, and Mr. Watrous is to be congratulated on this thorough and scholarly work, in which the technicalities are leavened with attractive human observations. It is delightful to note, for example, that some of the humanists of the early sixteenth century, among them Erasmus of Rotterdam, affected an anti-quarianism by using the reed, the pen of the ancients, when the quill was in more general use.

K.M.F.

**ART DIRECTING FOR VISUAL COMMUNICATION AND SELLING.** Edited by Nathaniel Poussette-Dart. 240 pp. New York: Hastings House, Publishers. (Canadian distributors: S. J. Reginald Saunders, Toronto.) \$15.00.

This book, containing contributions by almost seventy authorities in their various fields, should, more than any other that has been published, give the interested reader a more comprehensive idea of what that figure of mystery, the art director, really does. The book is very heavily illustrated with examples of distinguished work by art directors working in such seemingly unrelated areas as agency work, magazine publishing, television, direct mail, industrial design and retail store promotions.

Advertising has for some time been a part of our everyday consciousness. Whether it be ugly or beautiful depends to a larger extent than is generally realized upon the character and ability of the art director himself. He is in an unique position to influence his clients. Such a book as this should add greatly to an understanding of the role of the art director and his function in society. For he does have one.

P.A.

**NEW ART IN AMERICA.** Edited by John I. H. Baur. 283 pp., 177 ill. + 50 colour plates. New York: Frederic A. Praeger Inc. (Canadian distributors: Burns & MacEachern, Toronto.) \$22.50.

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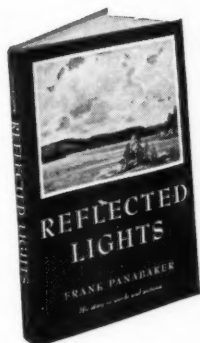
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THE RYERSON PRESS

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(1900-1950) are described and their work illustrated in this book. But what a mixed variety of appreciation! Five critics give thumb-nail sketches of several score of artists. A few of them do their expository essays quite well, especially F. S. Wight, who sensitively describes the essence and meaning of the work of such disparate artists as Jack Levine and John Marin. But others among the contributing critics are quite obtuse, as when J. T. Soby, for example, completely misses in his notes the sexual symbolism so implicit in the powerful work of Georgia O'Keeffe.

In a sense, this is a good book, and a much needed one, yet also rather a failure in some ways. For the older generation there are few gaps in Baur's choice of significant artists. But when he comes to the next generation, he moves into the shifting sands of present-day judgements. One wonders, for instance, how much longer critics will continue to list as great art the rather obviously drawn and blatantly coloured illustrations for psychiatrists' clinic books by Peter Blume. The printing and plates are fair, but certainly not good enough to warrant the extremely high price of this book. D.W.B.

**Recent Acquisitions** *Limitations of space have prevented a complete coverage of recent acquisitions in this issue. Certain other art museums, including the Winnipeg Art Gallery, will be included in a supplement in the next issue.*

*A small number of additional copies of this issue of CANADIAN ART are available at \$1.00, post-free from Box 384, Ottawa, Canada*

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## Art Forum

Dear Sir,

Earle Birney's "Poets and Painters: Rivals or Partners" in your summer number was a welcome introduction to an important subject. In Europe there has been an understanding to the benefit of all. Particularly in France, poets have called attention to the vital painting of their day.

The value of their interpretations has been immense. Without their enthusiasm and willingness to write about paintings and painters, general appreciation of modern painting would have been delayed for years. For instance, during a greater number of years than is generally realized, the only appreciators of Gauguin, Van Gogh, Redon, Lautrec, Seurat, etc. were a very few painters and dealers and a small army of poets, part-time art critics, who wrote articles, profiles, reviews of exhibitions in a multitude of little magazines and newspapers. Thus, the groundwork was laid for the future fame of these masters. French poets and novelists who publicized their painter friends are too numerous to name. But most European countries have a good record: Verhaeren, Rilke, Laurence Binyon, the Sitwells, Sir Herbert Read. In the United States, among others, are William Carlos Williams and Kenneth Rexroth.

In Canada the case is different. Poets and novelists are only occasionally interested in painting. Yet poets are often good art critics. I believe an art critic must have something of the poet in him to express in words the intangible intimations that reach the heart of the work. But intense interest is essential.

Painters are generally good readers. In Canada they are more aware of the best writing than writers are of quality in the visual arts.

Yours truly,  
MAXWELL BATES,  
Calgary

Dear Sir,

Obviously Canadians need to wake up to just what art is . . . You may not have the money or space to include in the magazine articles which would reach your readers on a level of thinking above their normal reading but . . . it does seem to me that *Canadian Art* can give a lot more to its readers by including treatises on aesthetics.

Yours truly,  
HUGH R. CONNORS,  
Ottawa

Dear Sir,

From Sir Wilfrid Laurier's nose right around to the tail of Queen Victoria's hermaphroditic lion, all the monuments on Parliament Hill in Ottawa have been slathered with a dark and sticky substance. They appear to be tarred ready for feathering. Granted that these monuments are all done in the standard bowling-trophy style of the last century, but they are just about all that we have in the way of public statuary and should be treated with some respect.

This sort of thing lends weight to and argument in favour of complete neglect of all bronze statuary. There was something rather nice about Sir Wilfrid grown green and venerable with age playing host to a passel of pigeons. And something far more lovable about Queen Victoria with a brood of birdlings in her crown to offset the self-righteous imperial stare.

No doubt, some public servant has economized on our behalf by employing the cheapest method of renovation. I feel that it is one of the responsibilities of your publication to point out in print that Canada is impoverished in respect to the adornment of public places. Parliament Hill is certainly the most important public place in Canada and what adornment there is there should either be left to mellow with age or be refurbished by experts.

Yours truly,  
J. M. REYNOLDS,  
Toronto



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Anyone knowing the whereabouts of the original drawings by A.C. W. Jeffreys which were reproduced on page 76 and 77 of Volume I of *The Picture Gallery of Canadian History* by Jeffreys, please communicate with Peter Freygood, c/o Cambridge Press, 400 Atlantic Ave., Montreal, P.Q.

*What Papa goes on to tell Junior is that Eskimo Art can pay as well, if not better, than Fine Art, and that the proceeds should be tucked away safely in a Royal Bank account. A splendid idea, we think.*

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## Résumé des articles dans ce numéro

p. 12

### Les quinze ans de *Canadian Art* par Robert Ayre

La présente revue entre aujourd'hui dans sa quinzième année de publication. C'est, dans l'histoire d'une revue artistique ou littéraire, une longue période durant laquelle nous avons vu naître, puis disparaître après une brève prospérité, bien d'autres publications traitant de la culture au Canada. Mais nous avons survécu à la guerre, à la paix, au boom, et nous croyons que chaque année a vu s'améliorer la présentation matérielle et la qualité de *Canadian Art*. Pour souligner le quinzième anniversaire de la revue, nous avons décidé de la présenter dans de beaux atours: format nouveau, d'un meilleur papier et contenant plus d'illustrations et beaucoup plus de couleur. Et afin que les nouveaux lecteurs puissent se rendre compte des efforts déployés pour assurer l'existence de la présente revue, voici un bref aperçu de notre activité depuis 1943 jusqu'ici.

La publication commença bien modestement, en 1940. L'année suivante, toutefois, sur la recommandation de la Galerie nationale du Canada, la Fondation Carnegie commença à verser des subventions annuelles de \$500 afin qu'on puisse en faire une revue d'envergure nationale. En 1943, Walter Abell, professeur d'art à l'Université Acadia, de Wolfville (N.-E.), fut invité à exécuter certains travaux hors-cadre pour la Galerie nationale et des dispositions furent prises pour que sa revue soit publiée d'Ottawa sous le titre de *Canadian Art*. On sollicita l'appui de plusieurs importantes associations artistiques qui promettent des annonces et des abonnements. La proposition fut acceptée par l'Art Association of Montreal (aujourd'hui le Musée des Beaux-Arts de Montréal), la Galerie d'Art de Vancouver et la Fédération des artistes canadiens. Le Maritime Art Association continua son appui et la Galerie nationale y alla de son aide. Plus tard, la Winnipeg Art Gallery Association souscrivit des abonnements à la revue, ainsi que d'autres organisations.

Le professeur Abell dirigea la première année d'existence de *Canadian Art*. À l'été de 1944, il acceptait un poste au Michigan State College, à Lansing. Depuis cette date, la revue est rédigée conjointement par Donald W. Buchanan et Robert Ayre, avec le concours de Kathleen M. Fenwick, rédactrice adjointe, et de représentants à Toronto, Vancouver et Halifax. M. Buchanan fut directeur de la production jusqu'en 1957. C'est alors que Paul Arthur le remplaça comme directeur artistique de la production à son retour au Canada de Zurich, en Suisse, où il avait été rédacteur adjoint de *Graphis*. Les manifestations actuelles de l'art canadien ont continué d'être le principal objet de la revue. Dans la chronique des nouvelles, "Coast to Coast in Art", dans les articles et dans la revue des livres, on s'est efforcé de marcher de pair avec les changements rapides survenus depuis la guerre. La fonction de *Can-*

*dian Art* est de consigner dans ses pages une partie importante de notre histoire sociale à mesure qu'elle se déroule, d'en offrir une interprétation et d'aider au maintien de la qualité.

L'expansion de *Canadian Art* que célèbre le premier numéro de 1958 dans un format nouveau, a été rendue possible par la subvention de \$30,000 attribuée par le Conseil du Canada et payable au cours de trois ans. Les éditeurs et les rédacteurs voient dans cette subvention la reconnaissance des efforts qu'ils ont déployés pendant les quatorze dernières années pour encourager les arts au Canada, malgré tous les obstacles. Cette aide permettra d'étendre la portée de la revue qui, tout en restant un document d'information, pourra également mettre en valeur la dignité du peuple canadien, tant au pays qu'à l'étranger.

p. 16

### De l'Ardeur spontanée à l'inspiration fantaisiste par David Milne

Quand les premières fleurs s'épanouissent dans les buissons, j'en apporte à la maison, je les mets dans l'eau sur la table et je les regarde. Je songe qu'il serait agréable de les peindre et je les dispose à ma fantaisie. Aujourd'hui, je n'en fais rien. Dans une tasse, à portée de la main, voici devant mes yeux des fleurs, des bourgeons et des feuilles d'anémone. À côté de la tasse, mais un peu plus loin, d'autres anémones et des érythrones dans un vase plat. Au fond, un vase plus grand, mais vide de fleurs. Voilà le plan de mon tableau. Je me mets à l'oeuvre. Ce n'est pas très long et l'image terminée me cause un vif plaisir!

Comment expliquer que l'image facile et apparemment peu soignée soit vivante et intéressante, et que la toile d'exécution pénible et soignée soit parfois terne et lourde? Pourquoi le croquis rapide et vivant est-il plein de force tandis que le grand tableau qu'on en tire est sans relief? Cela tient probablement au sentiment du peintre pour le sujet choisi, pour la couleur, la forme, la texture et l'arrangement qu'il y voit. Si cette impulsion initiale, cette animation est puissante, elle s'empare du peintre et se révèle dans son oeuvre. Il se concentre sur le rectangle devant ses yeux et se hâte d'exprimer ce qu'il ressent. Ce qui fait un tableau, c'est surtout la concentration.

Je suppose que chaque peintre a sa propre façon de se lancer dans ces aventures de forme, de couleur, de texture et d'espace que nous appelons la peinture. Il y a quelques années, j'étais à Toronto pour une semaine, sans but fixe et sans ce qu'il me fallait pour peindre. Je passai donc quelque temps à la bibliothèque publique où je trouvai deux livres intéressants. Le premier traitait des cristaux de neige et renfermait plusieurs

photographies; l'autre, des cartes à jouer, ces anciennes cartes avec leurs figures aux couleurs fortes et aux traits accusés. Je parcourus la plus grande partie des deux livres, puis je me mis à crayonner des cristaux de neige.

Mais les croquis au crayon invitent souvent à essayer des tableaux, tôt ou tard. Ainsi les cristaux de neige firent naître l'idée d'un tableau qui pourrait s'intituler *Snow in Bethlehem*. Je m'étais lancé dans une fantaisie où toute ressemblance avec la réalité ne serait guère plus que coïncidence. Il y aurait des maisons, des collines et peut-être des églises dans ce tableau et, naturellement, des arbres de Noël. Il n'en fallait pas davantage. La couleur et l'arrangement étaient autre chose et je ne me souviens plus comment j'y arrivai, mais sans aucun doute en songeant à d'autres de mes tableaux qui n'avaient rien à voir avec les cristaux de neige ou avec Bethlehem!

Les figures des cartes à jouer furent aussi l'objet d'autres dessins. J'en fis une galerie de portraits encadrés de rois, de reines que je plaçai sur les murs avec un valet montant la garde à l'entrée d'une porte. Il me restait des rois, des reines et plus encore de valets; j'en fis une autre galerie dans un autre tableau. Mais cette fois, c'était des personnages de cartes à jouer qui posaient en groupe sous les portraits encadrés de leurs parents étalés sur le mur. Ce n'était pas très réaliste et je poussai la fantaisie jusqu'à y joindre deux personnages en habits de tous les jours que j'appelai *jokers*. J'eus alors une rangée de personnages d'un bout à l'autre du papier, surmontée d'une galerie d'images encadrées. J'ajoutai une entrée centrale bien en vue et, pour donner de l'ensemble au tout, une couronne d'anges au-dessus. La couleur et les traits ne posèrent aucun problème: les figures que j'avais tirées du livre ne pouvaient être qu'en couleurs fortes, aux traits accusés. J'intitulai le tout *King, Queen and Jokers*. Le tableau fut trois ans sur le métier, modifié et repeint à plusieurs reprises. Mais le temps consacré à un tableau semble n'avoir rien à faire avec sa complexité ou sa qualité, ou toute autre chose, à ce qu'il me paraît.

p. 20

### L'homme dans un canoë par Ray Atherton

Ce que le fourgon fut dans l'histoire des États-Unis, la pirogue l'a été bien davantage dans celle du Canada, car le canoë est un symbole du progrès de notre civilisation, un symbole de l'esprit et du courage de nos défricheurs. Parlant d'hommes et de canoës, je songe tout à coup à Tom Thomson, qui, à proprement parler, vécut, travailla et mourut dans un canoë, dans le Nord canadien. C'est ce qui fit donner le nom de Canoe Lake aux eaux mêmes où il perdit la vie.

Mais ce qui est plus important, c'est que lui seul ait pu exprimer les sentiments, la foi profonde dans la nature, les émotions muettes de tous les hommes forts qui ont édifié ce pays. Il est plus important que Tom Thomson ait peint le Canada, non seulement comme il le voyait mais comme il a dû paraître depuis toujours à la classe d'hommes qu'il représentait. Thomson, comme peintre, a joui d'une renommée internationale, mais je crois que sa place dans l'histoire de l'Amérique du Nord n'a pas encore été vraiment établie. Sans être entièrement autodidacte, Thomson s'est perfectionné lui-même. Pendant les quatre ou cinq dernières années de sa vie, il s'est révélé un artiste de premier plan par un effort magnifique et soutenu. Il empruntait librement toute idée qui pouvait l'aider à peindre sur la toile de la manière dont il savait devoir le faire. Mais quand nous plaçons son oeuvre à côté de celle des peintres européens qui emploient la même technique, nous constatons aussitôt qu'il ne s'en rapproche que par peu de chose. Et quand nous plaçons une peinture de Thomson à côté d'une scène semblable exécutée par l'un de ses amis intimes du Groupe des Sept, il est clair qu'il a vu beaucoup de choses dans les lacs et les forêts du Nord que ces derniers ne pouvaient pas tout à fait découvrir.

Thomson, comme Thoreau, vécut presque seul mais ne connut pas l'ennui. Dans les régions sauvages du parc Algonquin, il était tout à fait chez lui, aussi heureux que les Indiens qui l'avaient précédé. Il m'a toujours semblé mémorable que Thomson ait perdu la vie dans les eaux de Canoe Lake qu'il aimait tant! C'était en 1917, c'est-à-dire quelques mois après que tant d'autres Canadiens avaient donné leur vie, des milliers de milles plus loin, sur la colline de Vimy et prouvé au monde entier, par leur victoire, l'esprit d'une nation.

Les hommes en canoë, les hommes qui vivent seuls mais sans ennui, les Indiens puis les Français, et ceux qui leur ont succédé, voilà les hommes qui lentement, au cours des siècles, ont édifié le Canada. Leur coeur était plus riche que l'argent provenant des fourrures. L'un d'eux, nommé Thomson, peut nous dire ce qu'ils avaient dans le coeur. Tom Thomson demeure avec Walt Whitman parmi les prophètes de ce continent. Les États-Unis ont eu leurs pirogues et leurs bûcherons. Thomson s'est fait leur interprète, tout comme Whitman a chanté dans ses poèmes tous les habitants de l'Amérique du Nord.

p. 22

#### L'Aspect changeant de l'art canadien par Donald W. Buchanan

L'art canadien n'est plus aussi intimement lié qu'il l'était autrefois, à la géographie canadienne. Les vastes horizons de nos régions boisées du Nord, les lacs bordés de pins et d'épinettes et les talus rocheux qui, il y a trente ou quarante ans, embrasaient l'imagination de notre Groupe des Sept, ont maintenant cessé en grande partie d'être la principale inspiration dans notre art. Notre

peinture évolue et prend un caractère subjectif et la personnalité, voire même l'introspection, s'y affirment.

Les deux artistes qui ont exercé la plus grande influence au cours des vingt dernières années sont sans doute Pellán et Borduas, bien que Borduas seul ait été, pendant quelque temps, le centre d'un groupe de disciples organisés. Il est difficile, toutefois, de choisir les artistes les plus doués et les plus originaux parmi ceux qui se sont signalés depuis 1939. C'est, toutefois, ce qu'un comité a essayé de faire, l'année dernière. Ce comité se composait de cinq membres: un critique d'art au service d'un journal de langue française, trois conservateurs de musées d'art et moi-même, à titre de président. Nous avions été chargés de choisir environ vingt artistes dont les oeuvres pourraient être exposées dans cinq différents étalages, pendant six mois, à la petite galerie d'art qui fait partie du pavillon canadien, à l'exposition universelle et internationale qui doit s'ouvrir à Bruxelles, en Belgique, au mois d'avril de cette année.

En procédant par élimination, nous avons dressé une liste de 23 artistes. La plupart étaient des peintres, deux étaient sculpteurs et cinq furent choisis pour exposer en grande partie ou uniquement des dessins et estampes. Les artistes choisis font partie de la génération qui a grandi pendant la crise économique du début des années trente. La plupart d'entre eux avaient subi les effets de la guerre de 1939-1945. Ils sont aussi de la génération qui s'est élevée contre le nationalisme irréflecti dans la culture. On s'est étonné de cette réaction chez quelques-uns des artistes canadiens-français imbus d'une foi ancestrale dans leurs traditions régionales. La pleine liberté intellectuelle qui existe en France, où plusieurs d'entre eux avaient fait un séjour d'études, en plus de l'expérience audacieuse des artistes de l'Ecole de Paris, avaient produit chez eux une profonde impression. Mais si la plupart des artistes canadiens ont pu être touchés par les profondeurs de l'expérience humaine, peu d'entre eux l'ont exprimé directement dans leur oeuvre. Ces sentiments se traduisent, toutefois, dans quelques-unes des oeuvres de Borduas ou se révèlent dans les titres que Town donne à ses compositions obscures mais puissantes. La plupart des oeuvres de nos artistes canadiens d'aujourd'hui semblent difficiles d'accès aux spectateurs peu familiers avec ce genre de peinture. Elle n'a, certes, rien de facile, mais elle cache de fortes personnalités et des esprits pénétrants. Ce qu'ils veulent exprimer sera compris de tous ceux qui se rendent compte des luttes et des triomphes occasionnels des artistes qui, comprenant ce que c'est que d'être soumis au passé, se tournent vers l'avenir.

p. 29

#### Le Canada construit un pavillon à Venise

par Donald W. Buchanan

Le Canada qui était représenté depuis 1952 à la Biennale de Venise dans une pièce étroite du principal immeuble italien de la grande foire internationale des arts, aura désormais

son propre pavillon. Il sera officiellement inauguré au début de juin, cette année.

Une vingtaine de pays avaient depuis plusieurs années leur propre pavillon sur les terrains du parc où a lieu la Biennale. Il était bien évident depuis longtemps que le Canada devait y ériger aussi son propre édifice pour prouver avec conviction la pleine évolution de son art.

De sa réserve de fonds bloqués en Italie, il ne restait au Canada qu'environ vingt-cinq mille dollars pour la construction d'un pavillon des arts. Après une enquête, on se rendit compte que, même avec une somme aussi modique, tout architecte italien au courant des problèmes de construction et des conditions locales de la main-d'oeuvre pourrait construire un bâtiment convenable. L'ambassade du Canada à Rome tomba d'accord. C'est à Enrico Peressutti, de Milan, un des architectes italiens les plus remarquables, que fut assignée la tâche. Peressutti a construit pour le Canada un petit pavillon d'une grande beauté dont l'aspect est beaucoup plus réjouissant que les structures plus massives qui l'avoisinent. Il s'élève au milieu d'arbres gigantesques, entre les magnifiques pavillons de la Grande-Bretagne et de l'Allemagne. On l'aperçoit facilement de loin quand on pénètre sur les terrains, car il est situé à l'extrémité d'une vaste avenue où s'élèvent les pavillons de l'U.R.S.S., de la Tchécoslovaquie, du Danemark, du Japon, de la Suisse et du Venezuela.

Ce n'est pas une tâche facile que d'organiser une exposition pour inaugurer ce pavillon. Plusieurs de nos artistes contemporains les plus célèbres ont déjà exposé des oeuvres aux trois dernières Biennales. Il serait inutile d'exposer si tôt des oeuvres de Pellán, d'Archambault, de Shadbolt, de Town, de Riopelle, de Binning, de Borduas ou de Roberts. Cependant, plusieurs pays ont pris l'habitude de présenter, à Venise, certaines oeuvres d'artistes qui ne sont plus mais qui ont contribué, au début du siècle, à l'essor du mouvement moderne de la peinture. Le nom de James Wilson Morrice me vient ici à l'esprit. Il y a plusieurs années qu'on n'a pas exposé en Europe des oeuvres de ce grand artiste canadien. On a donc décidé de choisir les meilleures des compositions de Morrice pour l'ouverture du pavillon, aussi des tableaux de Jacques de Tonnancour et des lithographies de Jack Nichols. La sculpture sera représentée par Anne Kahane, de Montréal.

p. 32

#### Quelques aspects de la peinture anglaise au 18<sup>e</sup> siècle par Denys Sutton

Comme beaucoup de ce qui appartient au passé, le dix-huitième siècle a été simplifié à l'excès. Mais il ne faut pas de longues recherches pour découvrir que l'époque de Samuel Johnson et de David Hume, de Joshua Reynolds et de Richard Wilson, était plus complexe qu'on l'a souvent prétendu. L'art anglais du dix-huitième siècle, qu'on étudie de plus en plus ces dernières années, est d'une étonnante variété dans son champ d'activité et ses ramifications. Durant cette

période fascinante, la Grande-Bretagne qui était en passe de devenir une grande puissance, comme l'est aujourd'hui le Canada, possédait pour la première fois, une école de peinture qui exprimait sa nature et son caractère.

Lorsqu'on étudie la peinture anglaise du dix-huitième siècle il faut tenir compte de la vie culturelle à cette époque. Aujourd'hui, par exemple, la peinture paysagiste est considérée comme plus attrayante et plus importante même au point de vue artistique que la peinture d'histoire ou religieuse. C'est ainsi qu'on est porté à croire que l'art anglais ne comprenait pas alors ces deux dernières catégories de peinture. Mais on oublie que nombre de peintres, tels William Hogarth et Sir Joshua Reynolds, se sont adonnés à l'art religieux. Il ne faut pas oublier non plus que l'une des principales préoccupations de la période fut l'établissement d'une école nationale de peinture d'histoire.

Peut-on dire que les peintres anglais étaient en accord avec ceux du continent? Leur individualité les a-t-elle poussés à se tenir à l'écart des divers styles qui avaient surtout pris naissance sur le continent? Le style rococo qui exprime l'élégance et le charme du début du dix-huitième siècle a sûrement touché nos rivages sans produire, toutefois, cet excès d'ornement qu'on remarque en France. La façon particulière dont le peintre anglais s'est rapproché du style rococo se manifeste dans une partie de l'oeuvre de William Hogarth, qui fut l'un des peintres le plus singulier de la période et le plus intéressant au point de vue intellectuel. Toutefois, Hogarth demeure essentiellement un artiste britannique. Son nationalisme se révèle dans la combinaison de certains éléments particuliers de ses tableaux. Il s'est préoccupé des problèmes de mœurs et du milieu. A cet égard, on peut le considérer comme le précurseur de cette révolte contre les conventions qui se retrouvent si souvent dans le domaine des arts et des lettres, en Grande-Bretagne.

Les qualités particulières de la contribution de Hogarth sont évidentes dans son tableau *The Beggar's Opera* exécuté en 1729. Dans son art, l'importance qu'il attache au côté humanitaire est indéniable. Mais Hogarth a un autre titre à notre souvenir. Il fut l'un des premiers peintres anglais à réussir les portraits de bourgeois, qui représentent le personnage tel qu'il est, sans crainte ni préférence: le portrait ressemblant et naturel. Par ailleurs, Reynolds et Gainsborough peuvent être considérés comme maîtres de l'art du portrait somptueux et aristocratique. Le portrait de *Colonel Tarleton*, de Reynolds,

qui semble rappeler Rubens et devancer Delacroix, décrit admirablement la noblesse et les qualités martiales. C'est l'image d'une classe qui a produit les chefs qui ont fondé un empire et remporté des victoires sur terre et sur mer. Et c'est le souci de présenter un portrait bien équilibré de leurs personnages qui a donné aux peintres anglais la place unique qu'ils occupent dans l'art européen.

Les peintres britanniques se sont adonnés avec chaleur au paysage. Richard Wilson est le premier artiste qui donna réellement au paysage une place indépendante dans l'art britannique; son oeuvre est fort comparable à celle de ses collègues du continent. Wilson vécut en Italie de 1752 à 1756 et fut gagné par le passé classique de ce pays qui devait, de plus en plus, captiver l'esprit et du voyageur et du peintre. Il observa le paysage en s'attachant à la tonalité et d'un oeil qui laisse entrevoir la manière dont Corot devait peindre la "ville éternelle" quelques vingt ans plus tard. L'influence hollandaise qui se révèle si nettement dans les tableaux *River Scene* ou *View on the Coast* de Gainsborough, contribua à en faire le grand peintre paysagiste qu'il demeure. Lorsqu'il s'établit à Londres, vers la fin de sa vie, ses paysages devinrent de plus en plus nostalgiques et romantiques, témoin son magnifique tableau *Mountain Landscape with Sheep*, exécuté en 1783 et qui fait partie de la collection du duc de Sutherland.

La peinture anglaise avait sa propre personnalité et possédait sans aucun doute des qualités qui ne se trouvaient pas ailleurs. Mais il ne faut jamais oublier la variété et la complexité des mouvements artistiques qui se sont produits vers la fin du dix-huitième siècle et qui font partie de l'atmosphère artistique, en général. La période de 1790 à 1800 fut une période où les idées européennes, tant artistiques que politiques, ont subi des changements étonnants qui devaient être aussi révolutionnaires que ceux de notre temps.

Quelle est donc notre impression finale de cet âge? Ce qui nous frappe, c'est sûrement la variété et la complexité qui l'ont marquée et son rapport avec notre propre période. C'est une époque qui s'efforça de concilier les opposés: le formalisme et la simplicité, le classicisme et le romantisme, l'ordre et le désordre. Les meilleurs artistes de cette époque se sont efforcés d'atteindre un équilibre parfait. Ce qui les rend si intéressants, c'est l'attention qu'ils ont montrée pour la place logique de l'être humain ou du sujet, le respect pour le caractère de l'individu ou la nature de chaque substance. C'est la conséquence d'une juste union entre la raison et le sentiment, union où les deux parties

jouissent des droits égaux qu'ils ont acquis.

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#### Le dessin au service de la TV à Radio-Canada (Toronto)

Les illustrations de ces pages témoignent vivement de l'essor prodigieux qu'a pris le dessin dans la télévision canadienne, au cours des dernières années. L'expansion formidable de la télévision a fait naître une demande si forte au trait que le personnel de ce Service des dessins est passé de cinq à 25, en l'espace de cinq ans, et s'est acquis une réputation dans le monde entier pour l'excellence de sa production. Ce progrès est attribuable, en grande partie, aux dessinateurs eux-mêmes, puis à plusieurs réalisateurs de la Société Radio-Canada qui sont capables de comprendre les dessinateurs et qui ont confiance au talent de ces artistes. Le Service des dessins est pourvu du matériel et du personnel qui lui ont permis de devenir ce qu'il est aujourd'hui.

Enfin, il faut rendre hommage du succès de ce service de Radio-Canada à M. David Mackay, qui en est le directeur artistique. Lui-même artiste très doué, à pleine confiance dans le talent de l'équipe qu'il a choisie pour travailler sous sa direction. Il croit également qu'après avoir assigné l'homme qu'il faut pour la tâche et déterminé la manière générale d'aborder le problème, il faut laisser l'artiste s'acquitter lui-même du travail qui lui a été confié. Il n'y a rien de stéréotypé ou d'étudié, rien qui sente la contrainte dans le travail de ce Service et le but du présent choix d'illustrations est de montrer la souplesse de cette équipe de dessinateurs. En plus de la production de "réclames" pour annoncer un programme et d'illustrations pour les émissions et pour le Service de presse et d'information, le Service des dessins a produit près de cent cinquante films dont la durée varie de 20 secondes à 15 minutes. La production de ces films est un autre fruit de la collaboration qui existe entre plusieurs artistes de ce Service.

David Mackay a grande confiance dans l'avenir du dessin au trait dans l'industrie de la télévision, pendant les cinq prochaines années. Le travail de la section des dessins du Service de télévision de la Société Radio-Canada, à Toronto, est, à proprement parler, celui d'un organisme de l'état. Le succès de ces efforts, qui rejaillit sur tous les Canadiens, prouve que le gouvernement n'étouffe pas forcément l'inspiration créatrice dans le domaine artistique. On peut et doit donc ajouter que rien ne saurait justifier la production de dessins médiocres dans un service de l'état.

*Canadian Art* is printed and bound in Montreal by Metcalfe Robinson Printing Service Limited

The engravings are by Rapid Grip and Batten, Limited, Montreal

The paper employed for the cover is Luxafold Enamel and a lighter weight of the same paper, made by Howard Smith Paper Mills Limited, has been used for text pages

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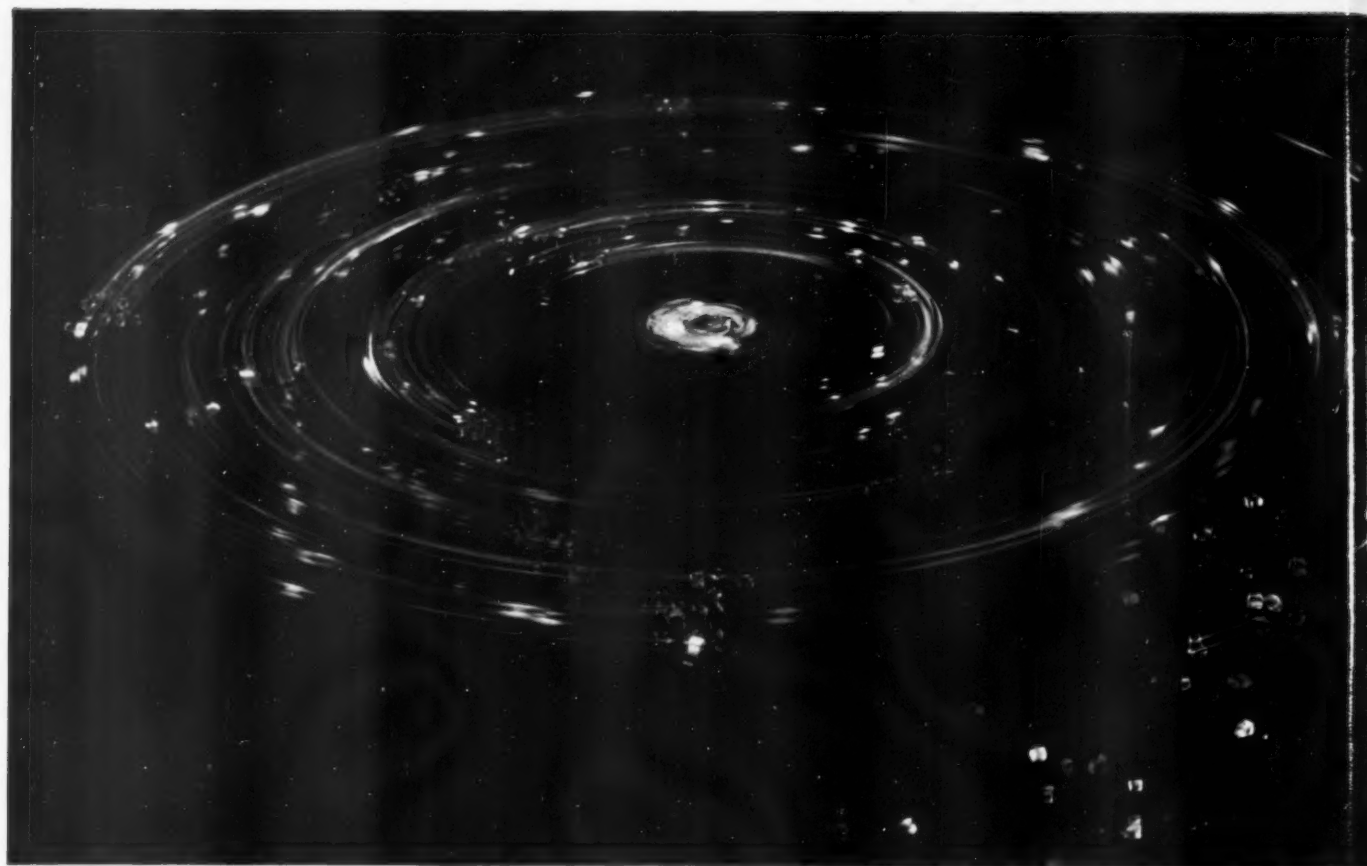
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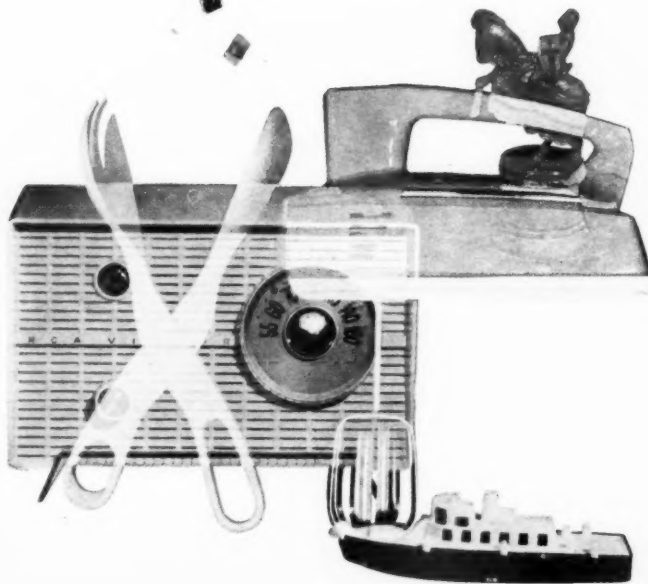
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